



Arch (New)

# Design

THE MONTHLY JOURNAL FOR MANUFACTURERS AND DESIGNERS



Number 25 : January 1951

THE COUNCIL OF INDUSTRIAL DESIGN : PRICE TWO SHILLINGS



## DO CHILDREN TALK T.I.?

A small boy on a tricycle. Nothing special about that — unless he thinks he's a dirt-track rider, when you have to look out. But a couple of generations ago there was no T.I., and most small boys had nothing more exciting to ride than a tea-tray. No trikes, no children's bikes, no rocking boats, or chutes, or slides, or climbing frames, or half the things clever people manufacture from (as it happens) T.I. materials. Nor much help from Mother, either, with no T.I. to help her run the house. Yet even today . . . funny thing . . . you hardly ever hear a child mention T.I.

*The letters T.I. stand for Tube Investments Limited, of the Adelphi, London, W.C.2 (Trafalgar 5633). They also stand for the thirty producing companies of the co-ordinated T.I. group, makers of precision tubes, of bicycles and components, of wrought aluminium alloys, electrical appliances, pressure vessels, paints, road signs, metal furniture . . . and essential mechanical parts for a thousand and one things which everybody uses.*



THE SURNAME OF A THOUSAND THINGS

# Design

THE MONTHLY JOURNAL FOR MANUFACTURERS AND DESIGNERS

Design for showmanship	
B. W. Galvin Wright	page 3
Instrument design for the Atomic Age	6
Fashion in design	
Alec Davis	9
Style on two wheels	
David Munro, MIMECHE	14
Home sales up (D. Whitehead Ltd)	18
Design overseas (Swiss telephones)	20
News of new products	22
Carpet design criticised	24
Where craftsmen set the pace	
Alec Gardner-Medwin	25
Industrial design abstracts	30
New books	3, 31, 33
Notebook	34

Issued by the Council of Industrial Design and the Scottish Committee of the Council  
EDITOR: Alec Davis

EDITORIAL OFFICES: Tilbury House, Petty France, London SW1. Telephone: WHITEhall 6322

SUBSCRIPTION RATES: 2s a copy from newsagents or booksellers, or 25s a year, post free, from the Circulation Manager, DESIGN, Tilbury House, Petty France, London SW1

ADVERTISEMENTS: Enquiries about advertising in DESIGN should be addressed to the Sole Advertisement Representative, Dennis W. Mayes, 69 Fleet Street, London EC4. Telephone: CENTRAL 4447



COVER PHOTOGRAPH: 1951 Triumph motor-cycle. This view shows the neat grouping of instruments and switches on a curved panel extending back from the headlamp. The parcel grid, mounted on top of the petrol tank, can also be seen. Photograph by Thompson, Coventry

## New patrons of design

WE GREETED LAST YEAR with four assertions about the rising public interest in design and so far we see no reason to eat our words. We greet 1951 with the profound conviction that this Festival Year could be a turning point in the history of British design.

It is reasonable to believe that the Industrial Revolution has reached maturity one hundred years after the great enterprise in the Crystal Palace. From a distance of half a century we can reassess the valiant propaganda of men like William Morris; we can praise his analysis without accepting his conclusions. We can share C. R. Ashbee's condemnation of Ruskin's and Morris's "intellectual Ludditism" without going the whole way with his contemporary, Otto Wagner, who wrote that "nothing that is not practical can be beautiful." Indeed, after nearly a century and a half we can again confess to a sneaking sympathy for Keats's prayer "Oh sweet fancy! Let her loose; Everything is spoilt by use."

We can also discern, as we look back over the centuries, the common constant which has produced the best designs in each succeeding generation; we can say with certainty that what captures the interest or imagination of its time causes the greatest honesty in design, whether we are thinking of Gothic cathedrals, Tudor palaces, Georgian country mansions, early Victorian railway engineering, late Victorian ocean liners or twentieth-century air transport. We can apply this yardstick all along the line of our present-day production. It explains the sure-footedness of our designers of precise engineering equipment, of electric irons or kitchen cookers, of contemporary schools and factories; it also explains the stumbling gait of our designers of ornamental bric-à-brac or, if you like, of the notorious railway Tavern Cars, for such a *faux pas* could not have been committed when the railways were objects of public pride and enthusiasm. On the same reckoning, who today could picture an air liner being Tudor in anything but name?

In 1951 we have behind us a fine treasury of tradition, a long history of technical achievement and the accumulated wisdom of the pioneers of the modern movement. We have with us as much or more designing talent as at any time in our history; we have in the Royal College of Art one of the very best training-grounds for young designers to be found anywhere. And, given peace, goodwill

and discrimination at the top, we have opening out before us as rich fields of patronage as have been offered since the High Renaissance. And we have, too, for the first time since the beginning of the Industrial Revolution, a growing public awareness of the importance of design.

The sum of these factors, coupled with the stimulus of the Festival itself and coloured no doubt with some seasonable wishful thinking, seems to offer great opportunities to this generation. But someone must give the lead. The area of public interest must be expanded. It is not enough to rely on our historical analysis and be content to assume that design in some walk of life will always flourish through public esteem for its social importance. We must not congratulate ourselves only on our jet planes or our scientific instruments: that way we would end up with one exquisitely designed atom bomb, for nothing could be of more vital interest to society.

The answer, we believe, lies largely with our twentieth-century patrons from the small manufacturer and the family business, through the private corporations and combines to the public authorities and the nationalised industries, which influence our daily life at every turn. To suggest that these great organisations could capture the imagination of our people and do on a nation-wide scale what London Transport has done in one sphere in one city, is not to underestimate the influence of the individual manufacturer or business man. Indeed the bigger the group the more difficult it is to get a new idea across, but is there, for instance, any organisation better placed to raise the standard of public taste and the standard of design in industry than the Hotels Executive of the British Transport Commission? Like the retail trade, it lies half way between the manufacturer and the public. Unlike the retail trade, the railway hotels are now grouped in one publicly-owned combine. The scope for a consistent, progressive design policy is immense; there is probably not a hotel in the group which is not by now in need of some re-furbishing and redecoration. Whether the best trained talent is employed in their re-equipment and reconstruction, whether the purchasing officers are as sensitive to design as to price, whether taste in furnishing is regarded as part of the service offered, depends on the design policy which can only come from the top.

In urging that Design Policy should be considered as an essential function of top management in indus-

try and business, and particularly in the new nationalised organisations, the Council of Industrial Design is not advocating standardisation of design; nothing could be more sterile than an official taste, but nothing could be more invigorating for British design or more encouraging for British designers than imaginative leadership from these new and powerful patrons. P. R.

## About ourselves

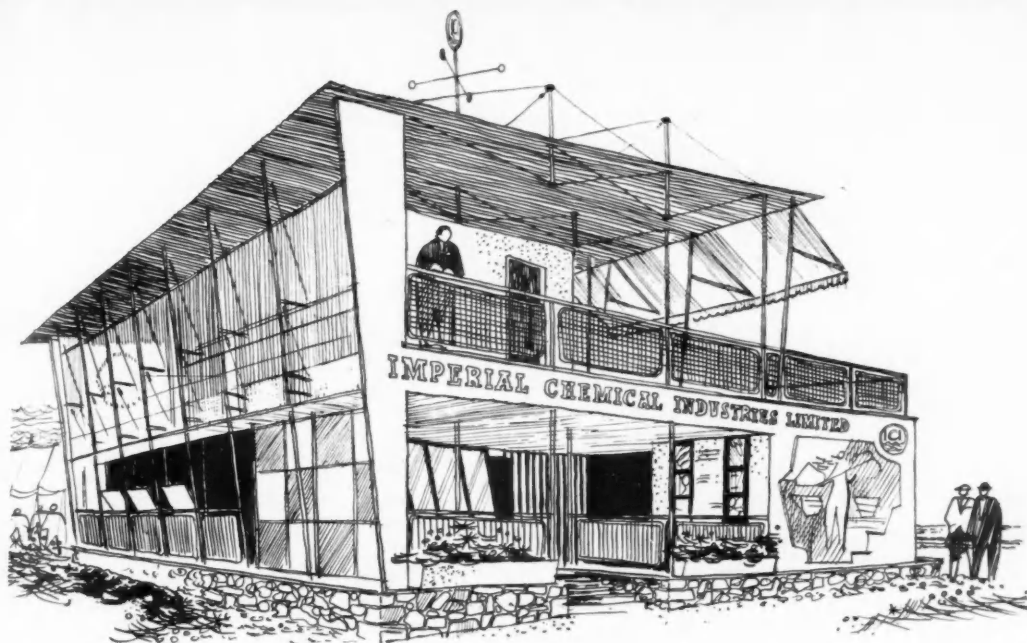
THE PAGES OF this magazine are too restricted, and there is too much happening in the world of design, for us to give much space to our own affairs. But in this first 1951 issue we must express appreciation of the advice from many readers which has guided us in drawing up our plans for the year. A few weeks ago, we sent a questionnaire about DESIGN to many of our regular subscribers, and the response has been, almost literally, overwhelming. Up to the time of writing, 664 forms have been completed and sent back to us, and large numbers of them have been accompanied by personal letters. To the many readers whose comments we have acknowledged but not yet answered in full, we tender our apologies, together with an assurance that their views have not gone unheeded.

A number of changes will already be evident this month. A new cover design helps us to meet the demand for more and larger illustrations: like last year's design, it is the work of Stuart Rose, MSIA. Many readers have reminded us of their interest in typographical design, and we are modifying our practice for their benefit by occasionally headlining our articles—on the facing page, for example—in type-faces other than Perpetua Bold (which is, and will remain, our main display face).

Readers since 1949 will note that an average issue of DESIGN nowadays is half as large again as our first issues, with more illustrations in colour. Paper supply permitting (and this permission unfortunately cannot be taken for granted) we shall continue to expand so long as we can better serve our readers by doing so.

As an instance of reader-interest expressed individually we may mention a reply to our questionnaire from a firm of manufacturers who wrote to say that five of their executives read DESIGN regularly, and as they would not all agree about the features of DESIGN which they liked most—or least—would we please send them four more copies of the form. We were glad to comply; as what editor would not have been?

A. D.



Modern display technique comes out-of-doors;  
a pavilion at the Royal Agricultural Show, Shrewsbury, 1949,  
designed by Basil Spence OBE, FRIBA.  
This drawing, by Andrew Renton, is reproduced  
from *Exhibition Design*, the new book reviewed below

## Design for SHOWMANSHIP

B. W. GALVIN WRIGHT

(deputy to the Controller of Publicity, ICI)

summarises post-war progress in exhibition design and  
reviews Misha Black's book on this subject

DO YOU REMEMBER the Continental exhibitions before the war—Brussels, Paris, and the rest? Can you recall the mounting excitement with which design-minded people in this country surveyed the work of the European architects and designers, in particular the Italians, Swedes and the Swiss?

There is no doubt that in those days the Continentals led the field in three-dimensional projection of ideas, whether for propaganda or commercial purposes, while we in Britain looked on with mixed feelings of admiration and envy—and a realisation that we had a challenge to meet. We had a way of life worth making a show about, our industries were pro-

ducing goods of a quality second to none, but we had to admit that we were not so good as we ought to be in the standard of showmanship to put these over at exhibitions.

However, there were quite a few here at home—public relations and advertising men on the one hand, and younger graduates of the architectural and art schools of Britain on the other—who were not slow to learn the lesson and to use the inspiration of the Continental masters to broaden their outlook. They approached the problem of exhibition design and display with a good deal of imagination. The Empire Exhibition at Glasgow in 1938 showed that the lesson had been learnt, and that Britain was well on the way to meeting the challenge of exhibition architects and designers in Europe.

Then came the Great Interruption; but the qualities of imagination and design-ability were not submerged in the welter of war. Propaganda, and even



**1938:** MARS Group Exhibition—"the archetype of contemporary British exhibition design." The co-ordinating designer was Misha Black: section designer, Frederick Gibberd



**1946:** "Chemistry at your Service" was one of the first post-war exhibitions. Mural on ceiling and tailpiece designed by John Hutton, symbolical of the future of chemistry

#### DESIGN FOR SHOWMANSHIP *continued*

the art of concealment—camouflage—kept the hand in and the eye true. . . . With the shooting war over, we were faced with enonomic problems and an even greater need for creative thinking in putting ourselves on show to the world.

Our returning publicity-men, our architects, our designers, were hot to get to grips with the job, and it quickly became evident that their creative abilities had been sharpened on the grindstone of war. On behalf of my Company, I was among the first to give a group of these returning warrior-artists their chance to show what they could do, at the "Chemistry at Your Service" Exhibition in 1946, which some readers may remember. Basil Spence, James Gardner, John Hutton, Lynton Lamb and others combined in producing an exhibition to show what British scientific research had achieved during the war years. Most people concerned with exhibition design acknowledged that their efforts set a new standard in three-dimensional projection of ideas.

Then came "Britain Can Make It," which finally proved that Britain could both deliver the goods and show them too. Britain had reached the point where she could not only claim to be equal to the Continen-

tal masters in exhibition design and display but, in fact, ahead of them in a good many ways.

Of course, we must not claim that this happy state of affairs was entirely due to the British, because by this time a number of the men from Europe had made their homes amongst us and had brought their Continental experience with them. There can be no doubt about the value of the contribution which they made.

The evidence to prove the British claim to leadership in the field is all in a new book, *Exhibition Design*.<sup>\*</sup> Edited by Misha Black, it contains sections on various aspects of exhibitions by H. F. Clark, Lynton Fletcher, Austin Frazer, Dorothy Goslett, Richard Guyatt, J. Mortimer Hawkins, James Holland, Basil Spence and Adrian Thomas.

This is not merely the usual book of illustrations. It is, as one would expect, copiously illustrated with specimens of work, but with this difference; there is an informative "treatment" note with each of them. Moreover, the illustrations are only one section of the book. In addition, there are sections on Exhibition Design, Constructional Methods and Materials, Travelling Exhibitions, Exhibition Scripts, Models and Display Devices, Sound, Exhibition Lighting,

<sup>\*</sup> Architectural Press, 25s.



1948: Stand for The Farmers Weekly at the Dairy Show, designed by Alexander Gibson; typography by Austin Frazer. Reading-room on left divided from office on right by a mesh screen. This illustration, like those on facing page, is reproduced from *Exhibition Design* by courtesy of Architectural Press Ltd

Planting, Mural Decoration and Sculpture, Administration, Typography, Lettering and Photographs, each contributed by acknowledged specialists.

This is really a text-book of exhibition work, probably the first of its kind published in this country, and a *must* for the bookcase of everybody interested in the visual projection of ideas or the display of merchandise.

The value of display at exhibitions has been questioned in some quarters in recent months. It has been suggested, for example, that we have gone too far in this direction, achieving design merely for the sake of design, and so on. Of course, we all agree on the desirability of fitness for purpose, but it is to be hoped that exhibition sponsors will not become so utilitarian in outlook that they put a check on the spirit of adventure and experiment which has been evident in British post-war design.

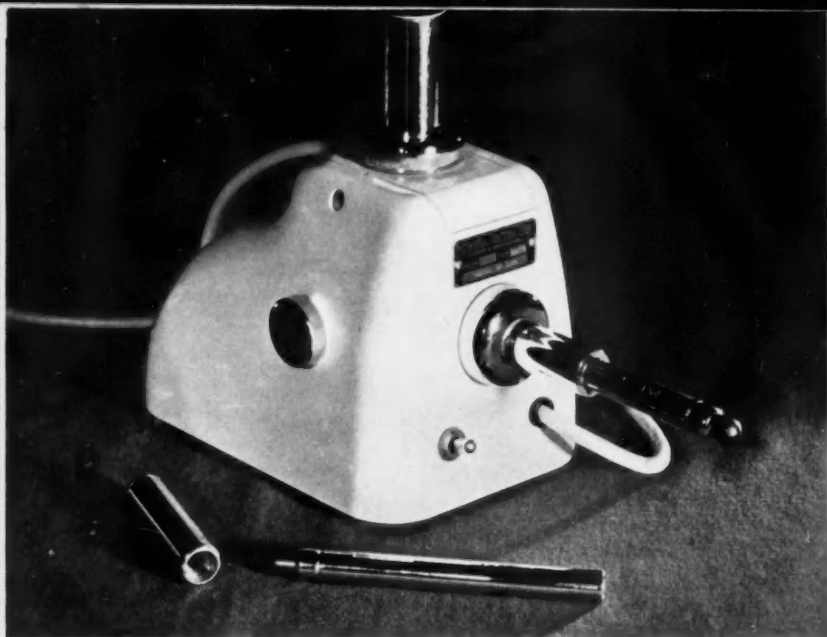
I am glad to note the inclusion in *Exhibition Design* of a section on scripts. I have always argued that an exhibition, like a stage show or a film, needs a producer and a script writer. These two should provide the architect and designer with a complete story and directive to be visualised and expressed in three dimensions. If all exhibition stands were planned and carried out on the basis of a carefully prepared

script, there would not be so many which invite the criticism of "design for the sake of design."

The question of cost cannot be overlooked. The greatly increased costs associated with present-day exhibitions have made some exhibitors doubtful about the value of them, and therefore of exhibition design, especially when compared with other media of publicity.

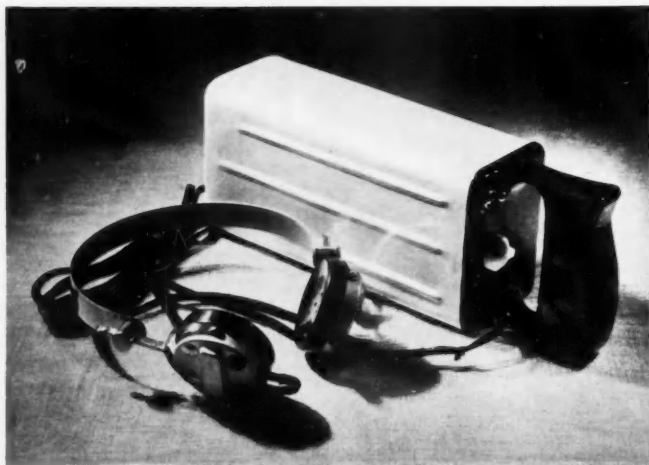
Yet the consideration of cost in relation to the projection of ideas, especially the sort of ideas which are exemplified in *Exhibition Design*, should not, in my opinion, be the overriding factor. After all, if you try to economise in design you can only expect to receive what you pay for; and surely the essential thing is that you make sure that you are spending your money wisely. Which brings me back to my point about pre-planning and scripting: I believe a lot of unnecessary expenditure could be saved by adequate briefing—and this, be it noted, is the exhibitor's responsibility.

Now we wait to see what British designers achieve in the 1951 Festival; maybe it will give fresh inspiration and encouragement to any flagging spirits. In the meantime, this new book certainly can revive faith, and, while sustaining the old hand, point the way to the young idea.

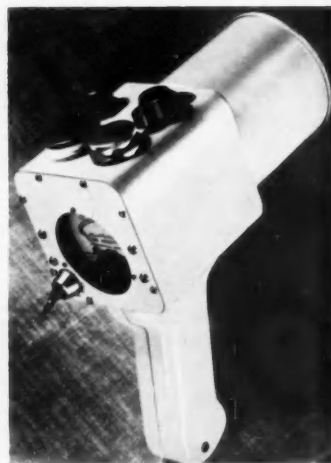


Smooth surfaces—with a purpose. The fact that survey meters are used in "active" laboratories makes it essential that they can be easily cleaned. A newcomer in this field, shown for the first time at the Radiological Exhibition in London last summer, is this dosimeter, designed and made by Newton Victor Ltd. The ionisation meter which projects from its front works on a similar principle to the pocket meter (see facing page). It is replaced after monitoring, and the user then takes a reading of the radiation dosage by viewing the scale through an eyepiece on top of the instrument. The unusual shape of the casing has been achieved by making it as a light-alloy die-casting. A smaller nameplate might have enhanced its lines; the present one seems—in view of its conspicuous position—unnecessarily large and full of detail. Studio Briggs photograph

Lightweight: In this battery-operated monitor, the well-shaped handle is an aluminium casting, finished black; the case is of sheet steel in a relatively thin gauge. The longitudinal ribs are not put there for "styling" but to give adequate strength. (Manufacturers, Panax Equipment Ltd, Mitcham). Photograph by T. G. Reeves



Battery-operated: The radiation monitors shown below, designed at the Atomic Energy Research Establishment, are both self-contained, taking their power from batteries. The ionisation chamber which is common to both is mounted at the top in one design while in the other (at foot of page) it forms the "barrel" of the pistol. The handle here contains the battery; it is small enough to be comfortably held in the hand for a short time. Upper picture: designed by F. B. Whiting, D. G. A. Thomas and J. B. Marsh, and made by E. K. Cole Ltd, Electronics Division. Lower: an Ediswan product



# Instrument design for the Atomic Age

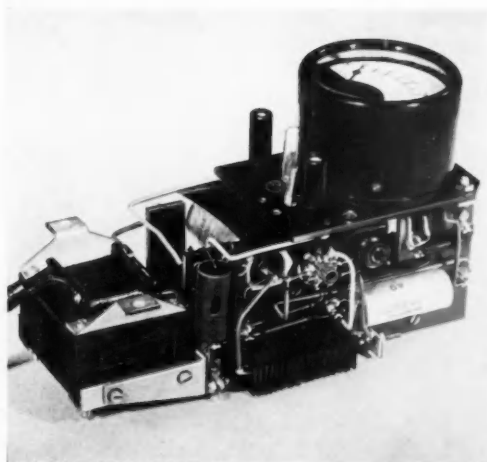
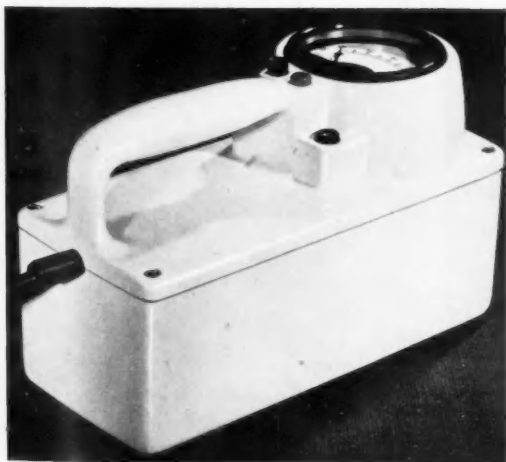
WITH THE INCREASING USE of radio-active materials in recent years, the need for instruments which detect and measure the harmful radiations has correspondingly increased. Every precaution must be taken to protect workers who use and handle these materials—especially as the senses do not respond to radio-activity until the damage has been done. To complement the precautionary measures, there is a need for monitoring instruments as a final check to ensure that workers have not been exposed to dangerous amounts of radiation.

Thus a whole new category of instruments has been brought into being—in which, already, a high standard of design is evident. These instruments can be divided into four groups:

- 1: *personal monitors*, which measure the amount of radiation to which workers in the laboratories are subjected;
- 2: *survey meters*, which show the amount of radiation at any point in the laboratories. These enable work to be planned so that no one is exposed to dangerous amounts of radiation;
- 3: *area monitors*, for checking benches, fittings, instruments, floors, and the air in the laboratories;

*Problem: to evolve for the laboratory worker a quartz-fibre radiation monitor light enough and compact enough to be worn on the person. Solution: a tubular case of anodised aluminium; lens-holders of duralumin. The user checks activity by looking through a lens at one end, holding the other end to the light (Made by R. A. Stephen and Co Ltd)*

*Radiation monitor by Philips. The clean lines of its housing—clean for operational reasons, rather than purely aesthetic ones—are seen below, left. Right: with case removed, the compact grouping of components becomes evident*



4: personnel contamination monitors for checking the hands, feet and clothing of workers and visitors.

In instruments of the first three groups, mobility is essential. Summarising other qualities required in monitors, Dr Denis Taylor of Harwell wrote recently\*: "Obviously it is desirable on the score of portability that the instrument should be as small and light as possible. . . . Shape and finish [are] often important, as with constant handling in an 'active' laboratory it is essential that the instrument can be easily cleaned. This means avoiding all external projections and making the outside of the case as smooth as possible."

The need to combine these requirements with robust construction, while preserving the essential sensitivity of the monitor, has caused much hard thinking and much ingenuity in layout. Methods of production and materials which are suitable for limited batch production have had to be employed. Our illustrations show the degree to which British monitoring instruments comply with these demands.

In this field it is even more difficult than in others to give credit by name to individual designers or to firms' design teams—both for security reasons and because design is often a divided responsibility: divided between the Atomic Energy Research Establishment and the manufacturers who put the instruments into production. The design of some instruments has, indeed, been solely the responsibility of the AERE.

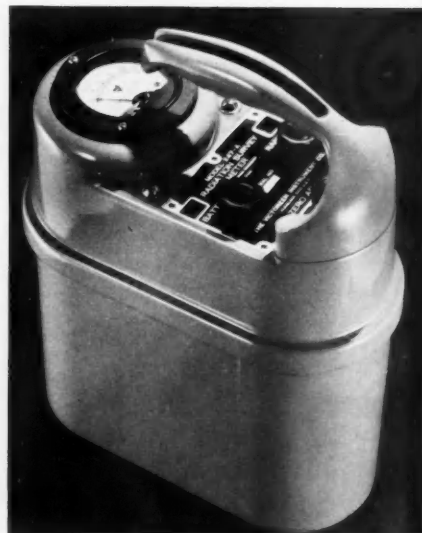
American designers of atomic instruments, no less than British, pay attention to details affecting external appearance. Shown here are the experimental and (right) production models of the Victoreen Model 247 A meter which went into production in 1947. This radiation survey meter has a watertight aluminium case finished in grey enamel. The handle is interesting

\* "Radioactivity Surveying and Monitoring Instruments," by Denis Taylor, M Sc, Ph D, MIEE, F Inst P (Atomic Energy Research Establishment) in the *Journal of Scientific Instruments*, April 1950 (Vol. 24, No 4).

DESIGN is indebted to Dr Taylor and to Leonard G. Rule, MBE, for help in the preparation of the present article.



"The Guardian at the Door." This personnel monitor by Philips has four holes, each shielded by rubber sheeting slit down the middle, through which the hands are inserted for monitoring. Another part of the same instrument is the searching unit, here seen in use; it is passed over the worker's—or visitor's—clothing and shoes before he leaves the "active" laboratory. An alarm bell rings if the radiation has been excessive. Back view of the monitor shows that although it is large there is no waste of space in it. Unit construction enables sections to be withdrawn to front or rear for maintenance



# Half-a-century of FASHION IN DESIGN

by Alec Davis

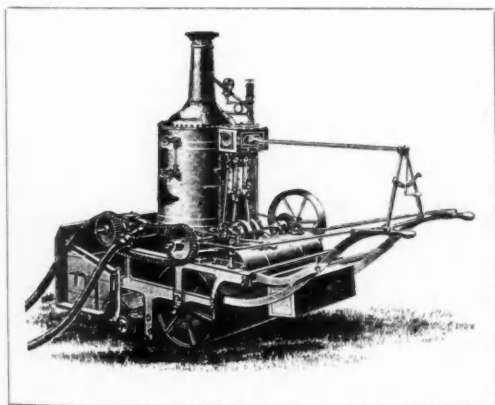
FASHION can be defined, according to Dr Willett Cunnington, as a taste shared by a large number of people for a short space of time. While tastes are probably shared by larger numbers for shorter times in dress-design than in other fields, the observer who takes a longer view can see the effects of fashion also in architecture and the arts, in typog-

raphy, and in the design of many manufactured products. In some industries the influence of fashion is certainly more powerful than in others, but there are few that remain completely immune from it. On this and the next four pages are represented some of the fashions that have affected the products of British industry during the last half-century.

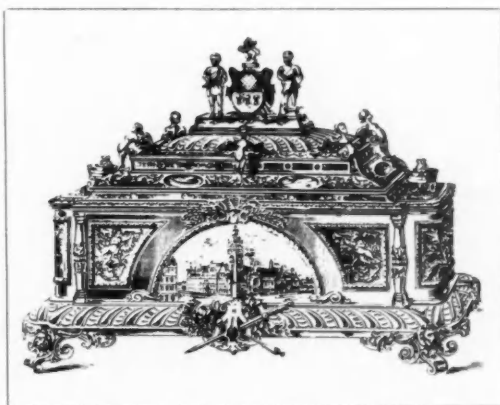
## 1: The last days of Victorianism

Our period begins as the Victorian age was ending. To look at the objects illustrated below is to be reminded that Emmet's cartoons, in all their intricacy, are not always over-elaborations. We all know the Albert Memorial and the Law Courts and St Pancras Station; what we are inclined to forget is that their ornateness was repeated in ten thousand smaller

buildings and in Victorian industrial products as well; ornament was used to cloak forms that were fundamentally bad. This was the style that moved Adolf Loos to write in 1898: "The lower the standard of a people, the more lavish are its ornaments. To find beauty of form instead of making it depend on ornament is the goal towards which humanity is aspiring."



VICTORIAN MACHINERY: Leyland steam lawn-mower with 30-inch roller, from the firm's 1899 catalogue



VICTORIAN DECORATIVE ART: casket in silver and enamel (still shown in a silversmith's catalogue, c 1920)

## 2: Art nouveau

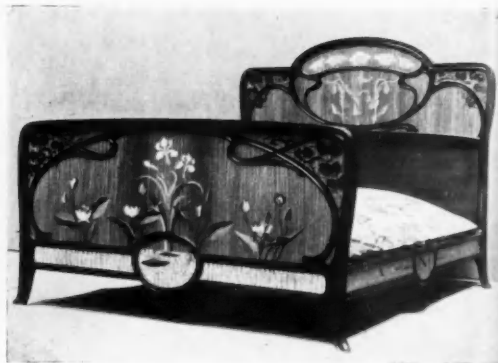
Rebelling against Victorian industrialism, craftsmen formed guilds and set up workshops, proudly if anachronistically, under the influence of William Morris. But his teachings had still had no effect on British industry at the time of Morris's death in 1896.

From another source, the Continent, came the first stirrings of a new post-Victorian style. Its predominant line was "a long sensitive curve . . . reminiscent of the stalks of lilies, of insects' feelers, of the filaments of blossoms, occasionally of slender flames." (Pevsner: *Pioneers of the Modern Movement*).

The style made its first appearance in the staircase of a house in Brussels in 1893. British distrust of structural forms which are not obviously strong and solid prevented it from having much influence on construction, as distinct from surface decoration, in this country. But is it too fanciful to see a hint of the characteristic foliate shapes of art nouveau in the first Handley Page aeroplane?



Cover design for Bassett-Lowke's model railway catalogue, c. 1905



*L'art nouveau* made its first spectacular public appearance at the Paris Exhibition of 1900, for which the bedstead above was made by Perol Frères (in oak and mahogany, with marquetry ornamentation). Victoria and Albert Museum photograph, Crown Copyright reserved

The curvilinear forms of the New Art were echoed in the lines of the first Handley Page aeroplane, 1909



## 3: Mock antique

Before the first world war, the Arts and Crafts Movement aroused the interest of leisured, cultured people in antiques. Soon industry joined in, with mass-produced reproduction antiques for the many who could not afford the real thing. Liberty's Tudor store lurked round its corner of Regent Street, Tudor villas were built and Jacobean suites knocked-up by the thousand.

Most inconveniently, earlier centuries had not provided prototypes for new inventions, so gramophones were shaped to resemble commodes, and cocktail cabinets were hidden in grandfather-clock cases. As late as 1949 the Tavern Cars came as a painful reminder that the Olde Worlde still had its devotees.

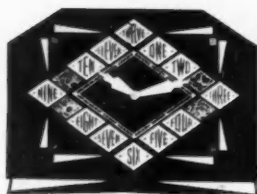


Cutlery canteen of the 1920's: one of the less objectionable examples of the craze for reproduction antiques which in some quarters still persists

## 4: Zig-zags and parallels

During the 1920's, a few English architects and advertising men and a very few manufacturers saw the beginnings, in Germany, of a style of design which was so essentially the product of a machine age that it could have evolved in no other. "Functionalism" was logical in its beginnings at the *Bauhaus*, but rather less logical when it reached the eyes of the world by way of the Paris exhibition of decorative arts in 1925. It was *as a fashion* that the new style spread most widely; its shapes were temptingly easy to imitate; second-rate designers saw its superficial characteristics and reproduced them without grasping the ideas underlying them. The new machine-made shapes degenerated, in the copy, into "three zigs up and three zags down"—the design *cliché* against which Gordon Russell has so often and so justifiably protested.

Closely related to the Three-zigs-three-zags fashion is the Love-of-the-Parallels. There are, of course, some occasions on which the use of parallel straight lines is justifiable: as corrugations, they strengthen thin sheets of metal and make lighter weights permissible; as ribbed surfaces, they provide firm finger-grips; as kicking-plates or rubbing-bars, they protect vulnerable surfaces. But these legitimate uses are rare in comparison with parallels introduced for "decora-



Clock submitted for Britain Can Make It exhibition, 1946 (but not exhibited)

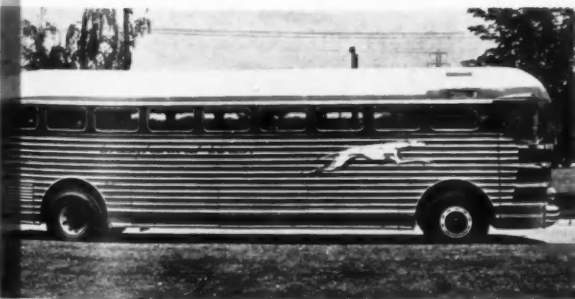


Zig-zags and sharp corners at their least appropriate—giving an air of restlessness to the domestic interior. Yet this was a fashionable room in the 'thirties

tion"—disclosing a blankness of mind in the designer who relies on them to relieve the blankness of his product. (Somebody loves them, however. A writer in *Bus & Coach* lately described the front of a motor vehicle as "pleasingly styled with horizontal mouldings.")

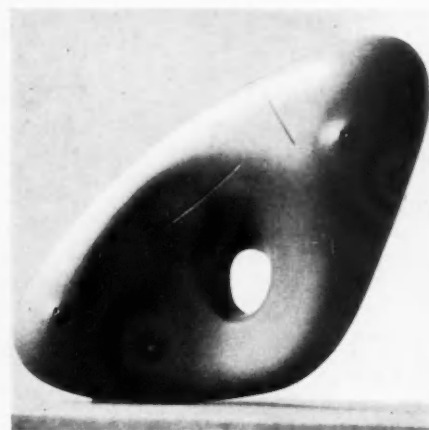
Commercial Motor photograph

Below: Long-distance bus for Greyhound Lines, USA, designed by Raymond Loewy Associates c. 1940. Right: One of many British vehicles showing a similar Love of the Parallels, exhibited in the 1949 Commercial Motor Show. The association of parallel straight lines with speed partly explains their fascination for the designers of bus bodywork

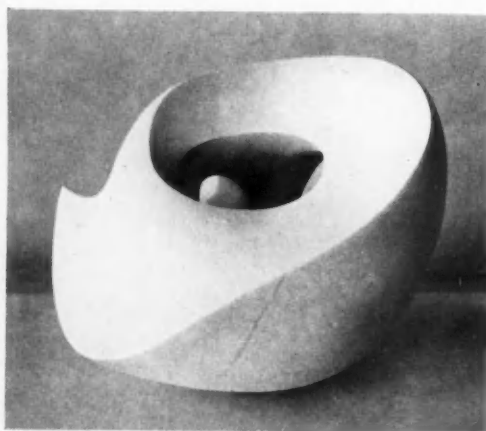




Swedish air liner: Saab Scandia

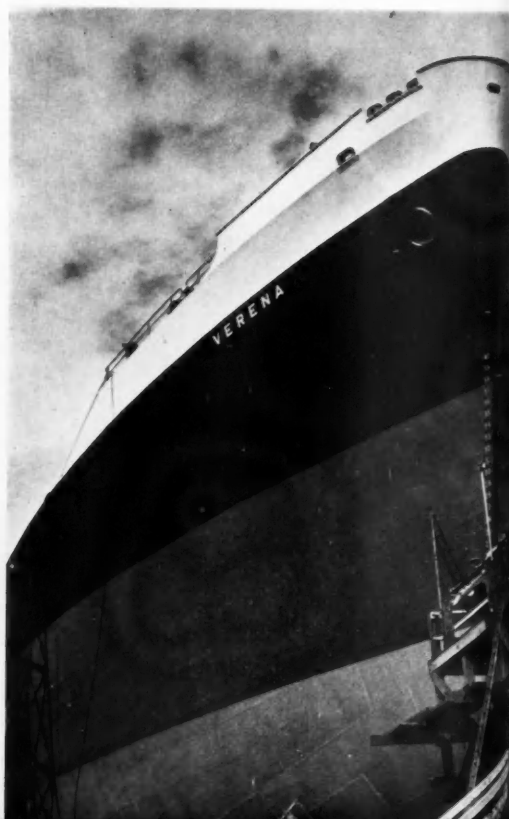


Henry Moore: carving in ironstone, 1934



Barbara Hepworth: carving in white stone, 1946  
(Reproduced from *British Sculpture 1944-1946*, by Eric Newton, by permission of the publishers, Alec Tiranti Ltd)

28,000-ton tanker *Verena*, launched 1950



Shell photograph

## 5: Abstract art and aerodynamics

### *The inescapable influences in industrial design today*

Modern industrial processes have given man greater power over the shapes of the things he makes. Plastic moulding—powder flows to the form of the steel mould, and molten alloy to the die in which it is cast; sheet metal is shaped in power presses; plywood is moulded into forms unattainable with traditional woodworking tools.

All these methods make it possible to produce, in their various materials, shapes whose outlines are sculptural rather than geometrical. There are two reasons why such shapes are not only possible but acceptable; why, indeed, they are to be regarded as the typical shapes of today:

1. The influence of abstract painting and sculpture on the industrial designer, whose own art is essentially abstract.
2. The influence of high-speed ships and aircraft, the admired and spectacular products of our time, on our everyday things. In the former, smooth, "flowing" shapes are necessary for technical reasons (hydrodynamics, aerodynamics), but the result is often aesthetically pleasing. From this fact arises an understandable desire to echo their shapes in the design of more homely things. To *streamline* a table-lamp or a wringer—in the original sense of the word—would be pointless; but to give them forms which are as free from excrescences as a *Meteor* is a legitimate aim.

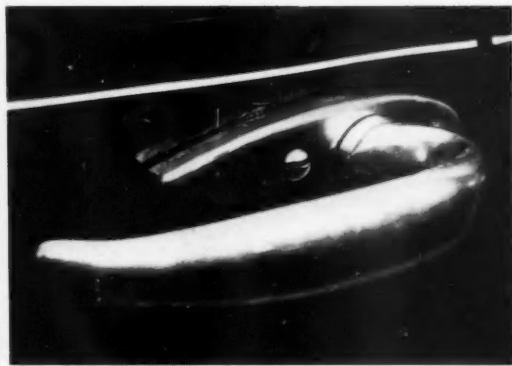


1945: armchair in moulded plywood designed by Charles Eames

While abstractions and aerodynamics affect the *shape* of industrial products, they give no lead in decoration or surface design. The modern movement of the 1920's cast out decoration as the devil. That was a necessary reaction from Victorian excess and repro-antique inappropriateness—and it cleared the ground for a new decorative style, but that style has not yet emerged; most of the good-looking three-dimensional products of today are undecorated. At present there seems to be no form of decoration that would improve them, but is it impossible to find one? The human eye and the human heart crave decoration. Shall we yet evolve a decorative style of the mid-twentieth-century that is technically and aesthetically right—as apt a complement to contemporary products as dogtooth was to the Norman arch, or reed-and-ribbon to the eighteenth-century spoon and fork?



1936: HMV electric iron: designer, Christian Barman, RDI



1931: door-handle of the Singer Continental saloon car

# STYLE ON TWO WHEELS

A review of progress in motor-cycle design by *David Munro, M I Mech E*

THE MOTOR-CYCLE DESIGNER, in attempting to create a machine which will be attractive in appearance as well as efficient in performance, has no easy task. If his model is to be of normal type, he must not flout convention too openly or his order book will suffer, for the motor-cyclist is somewhat conservative; yet he must contrive to endow his design with sufficient individuality to ensure its success in a highly competitive market.

He may choose an alternative course and produce an entirely unconventional design, but in this case he must also offer performance or other characteristics sufficiently attractive to overcome any sales-resistance on the score of unorthodoxy.

There are thus two distinct schools of thought: there are those who believe that the best interests of motor-cycling lie in the direction of continuous and evolutionary improvement to accepted practice, and there are others who will have no truck with the past or the present, and prefer to create something new.

Whatever policy the designer may pursue, he must conform to certain well-defined standards of performance, reliability, comfort and safety, and it is in the gradual raising of these standards to their present high level that the history of the motor-cycle is epitomised. Consider any present-day motor-cycle, of whatever make, size or type. Its brakes are adequate for safety within the limits of the machine's performance, and in this respect they differ greatly from the unreliable and inefficient brakes of early models. Good brakes ensure mental comfort; physical comfort is provided by tyres of ample section, by telescopic front forks (almost universal nowadays), and by the sprung rear-wheel assembly which is now available even on some of the lighter and less expensive models.

The excellent steering of the modern motor-cycle is due to a combination of correct design details such as riding position, weight distribution, frame rigidity, steering head angle and trail; all of these have been achieved by long experience, patient research and

careful observation. Riding is easy, thanks to the employment of clutches and gearboxes which are sound in design and faultless in operation, and as for engine performance, the modern power unit sets a very high standard in efficiency and reliability.

Of the conventional school of motor-cycle design, there are numerous examples; in the catalogue of almost every manufacturer can be found models whose lineage is easy to trace. Amongst machines of unconventional design there are at least two on the British market today which are highly successful—there have been others in the past which failed to enjoy the popularity that their sponsors anticipated.

It may be paradoxical but it is nevertheless true that, from the viewpoint of *appearance*, it is easier to design an unconventional motor-cycle. The man who casts convention to the winds can give the component parts of his design any shape he chooses (within the functional limits, of course); he may even clothe his machine in an enveloping garment of sheet metal, brilliant in hue and decoration or austere and simple, but, either way, concealing the complex mechanism within.

A side-issue from the major question whether the mechanism of a motor-cycle shall be enclosed or not is the story of the pressed-steel frame. The first motor-cycles were either ordinary pedal-cycles fitted with engines, or specially strengthened cycles designed to accommodate an engine and withstand the stresses due to its power output: in both cases the frames were tubular. This form of construction, comprising lengths of steel tube brazed into steel or iron lugs, has persisted to this day, although there has been a noticeable departure, in most cases, from the original diamond shape. Despite the reasonable cost, strength, and ease of manufacture of the tubular frame, there have been numerous attempts to discard it in favour of the pressed-steel frame, for which various claims have been made—including low manufacturing cost after the initial heavy tool charges have

been absorbed, and increased strength. Such frames ranged from frank attempts to reproduce a tubular frame by means of one or two pressings, suitably fabricated, to an elaborate sheet-metal construction amounting almost to total enclosure; but, with one notable exception, British manufacturers today continue to pin their faith to steel tubes.

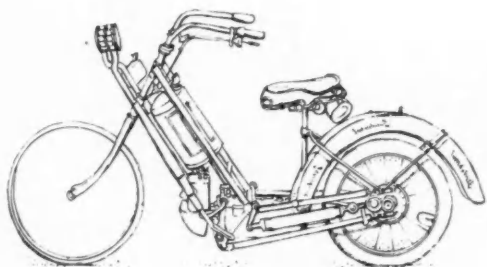
The greater demand is still for the normal type of motor-cycle, and it is in this field that designers have during the half-century of motor-cycling history demonstrated their progressive understanding of the problems of style.

The normal motor-cycle, unlike the motor-car, has neither body nor bonnet to cover its mechanism, which stands naked to the four winds. Its engine, exhaust system, gearbox, tank, frame, mudguards and wheels are exposed to view, and as these parts constitute the machine itself, their individual form, and the manner in which they blend with each other to form a single entity, are the determining factors in the matter of appearance. Some components such as petrol tanks and silencers can be improved in appearance, while others are difficult. The air-cooled cylinder, appealing to the youthful enthusiast by reason of its

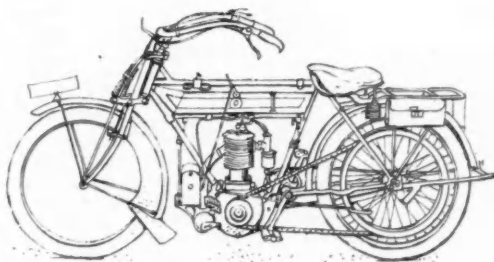
function, is a thing of questionable beauty; only with the passing of the years has it come to be recognised, even by the layman, as an essential part of a motor-cycle, whose outline can at least be refined by thoughtful design, careful founding and accurate machining. The aluminium alloy cylinders of certain modern engines may, indeed, be considered beautiful; but it is hard to distinguish between technical enthusiasm and true appreciation of beauty. Are these shapes pleasing through association of ideas, or for purely aesthetic reasons?

Unlike the air-cooled cylinder, crankcases and gearboxes (which are nearly always made of light alloy) have relatively smooth exteriors, and with their associated parts, *e.g.*, timing-gear covers, they can be given pleasing outlines which are also satisfactory from the production standpoint.

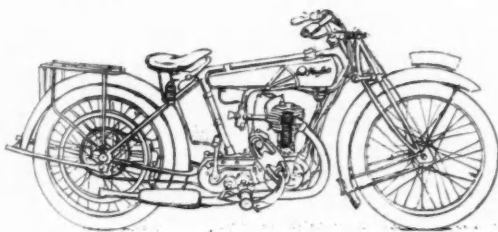
The exhaust system, once an unsightly and shapeless piece of apparatus, enamelled black but rusting rapidly, is now chromium-plated and forms one of the most decorative components of the machine, considerable study being devoted to the curvature and sweep of the pipe and to the shape of the silencer body, although the appearance of these parts must be



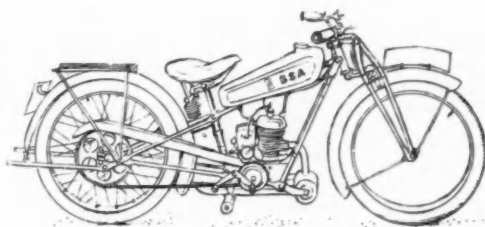
**1894:** the Wolfmuller, which was built in some quantities in Germany and France. An example is now in the Science Museum, London



**1910:** an early British motor-cycle (3 1/2 h.p. BSA) in which the conception of a motorised bicycle is still apparent



**1925:** in this Humber model, the motor-cycle is beginning to assume its present accepted form

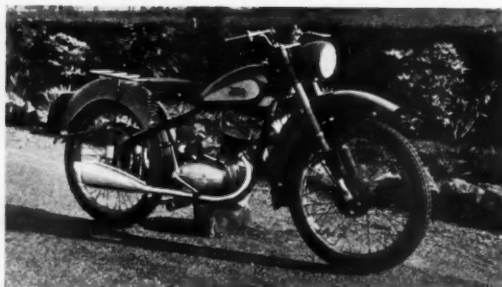


**1930:** a lightweight, popular in its day, which can be contrasted with its 1950 counterpart overleaf

DRAWN ESPECIALLY FOR 'DESIGN' BY PETER BATTERSBY, ARCA



**ULTRA-LIGHTWEIGHT:** the Norman autocycle (£61 12s including purchase tax). As in many lightweights, the design is based on the use of a number of proprietary components; the engine (concealed, in this view, by the ample side-shields) is one of the well-known Villiers series



**LIGHTWEIGHT:** BSA Bantam. The clean lines of this machine are noticeable when it is compared with the corresponding BSA model of 20 years ago, shown at foot of preceding page

## STYLE ON TWO WHEELS *continued*

subordinated to performance requirements. The importance of this fact has not always been appreciated; there have been occasions in the past when machines have been designed with highly ornate exhaust systems of dubious efficiency. A notable instance of this failing was the adoption of exhaust pipes of too great a diameter; every engine has its own optimum size of pipe, and any departure from this, either up or down, tends to affect its performance adversely. This extravagant display of chromium occurred, not unnaturally, soon after the introduction of this form of plating some 20 years ago; its employment has now reached a more rational level.

The petrol tank, at first purely functional, soon became obvious as a signboard for the maker's name, suitably embellished. The present-day version, in its curvilinear but basically wedge-shaped form, finished in chromium or enamel or a combination of the two, is the most conspicuous unit in the make-up of the machine. In some respects the petrol tank of a motor-cycle is analogous to the radiator grille or shell of a motor-car, for it has come to be the major distinguishing feature by which the make is recognised. Like the radiator of the car, too, the present-day



**HEAVYWEIGHT:** the Sunbeam S7 was recently described by The Motor Cycle as "the last word in 'one-ness' of design and sleek appearance." The parallel-twin-cylinder engine has a single light-alloy casting forming both cylinder block and crankcase. There are no external oil pipes and the drive is by shaft, instead of the more usual chain. Home-market price, including purchase tax, is £259 1s 8d

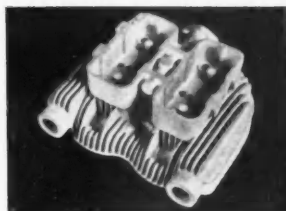
shape conforms to current ideas on streamlining, although its advantages in this respect may be more apparent than real, except in high-speed racing.

Thus it is seen that the individual parts of the motor-cycle have acquired a high degree of elegance, thanks to a careful study of outline, and to the disappearance of projecting lugs and bosses, which are now arranged internally. There is also the question of harmony throughout the machine as a whole; and this has not been forgotten. In unit-construction models, the problem is simplified; even with the more usual layout, considerable success has been achieved in the blending together of crankcases and gearboxes, of oil tanks and toolboxes, of handlebars and headlamps, of exhaust systems, frame tubes, mudguards.

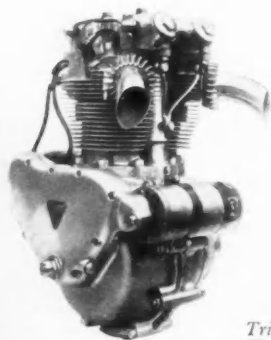
This blending process is relatively easy for a large manufacturer who produces his models entirely under his own roof, or, if he sees fit to purchase some components (such as mudguards) from specialist manufacturers, can order large enough quantities to ensure compliance with his wishes in the matter of shape.

*"The aluminium alloy cylinders of certain modern engines may be considered beautiful." Cylinder-head casting for the Ariel Square Four model*

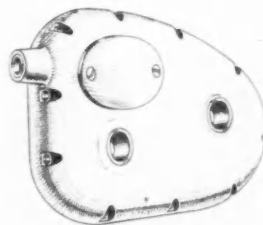
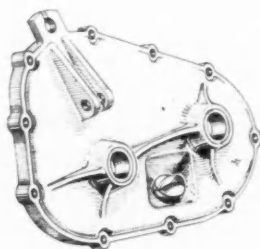
*Photograph, Northern Aluminium Co Ltd*



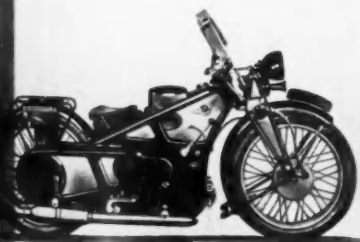
The "manufacturing" activity of some of the smaller producers amounts to little more than the assembly of bought-out parts—engines, wheels, mudguards and tanks—and they are not always in the same happy position; and this has led to the establishment of an almost uniform style in the smaller and lower-priced machines coming from small factories. That many of their machines are able to compete with the larger firms' in appearance, as well as performance, is a tribute to the standard of design prevailing among component manufacturers.



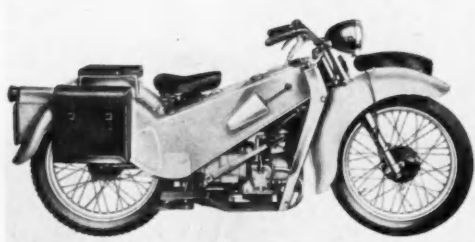
*Triumph Tiger 100 engine. The cylinder is die-cast, with fins of only  $\frac{1}{4}$ -inch pitch, giving maximum cooling area*



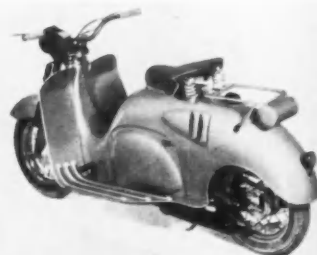
*A modern gearbox cover (right) compared with one of 20 years ago. Present-day practice is to arrange all bosses and lugs internally and to preserve a smooth external outline*



*The Ascot Pullin, which made a regretably brief appearance on the British market more than 20 years ago*



*With water-cooled engine, the Velocette LE is clean, comfortable and quiet to ride*



*This Italian lightweight runabout, the Iso 125, shows consideration for the rider's comfort—and clothing*

## HOME SALES UP; EXPORT SALES DOUBLED

Tangible results from textile manufacturers' progressive design policy

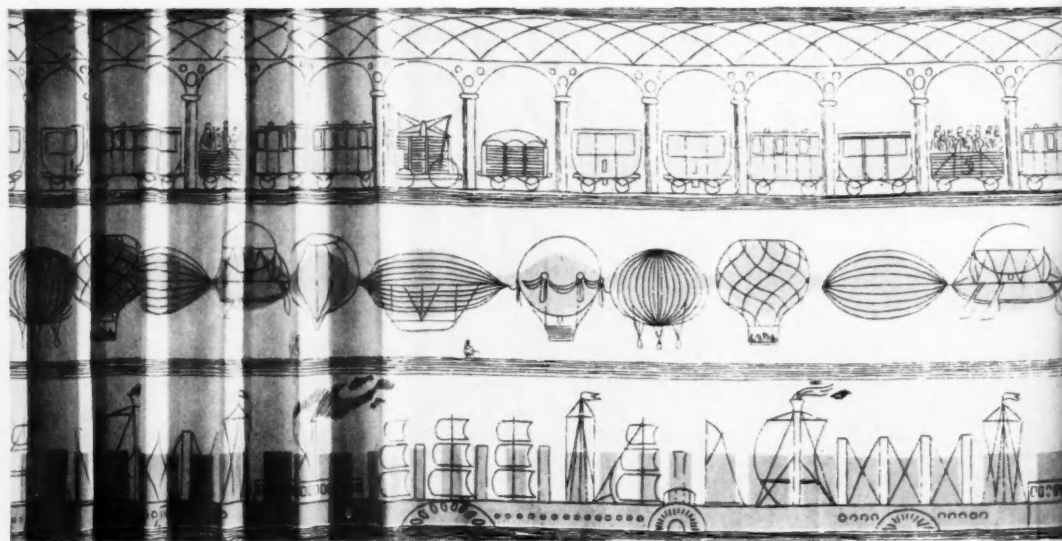
QUOTABLE EXAMPLES of increased business following improved design are rare for a variety of reasons—among others, the fact that large sections of British industry shroud their sales figures in an air of mystery. A notable exception, the sales chart of D. Whitehead Ltd, Lancashire cotton manufacturers, shows that their sales have increased at a considerably higher rate than their expenditure on design since they adopted a more enlightened design policy in 1948. Moreover, their overseas sales have doubled in the same period.

With a turnover of more than £6 million a year, the Whitehead group caters mainly for the popular price market. It is a vertical combination of spinning, weaving, dyeing, finishing and merchandising businesses, employing over 2,000 people in ten mills; one member company (D. Whitehead Ltd) is concerned solely with design and selling. On the initiative of the chairman, J. Clifford Whittaker, a man with design training as an architect and without previous experience in the textile trade, John T. Murray, Ph D, ARIBA, was appointed general manager of this company in 1948, and subsequently a director. An art-

icle on design policy by Mr Murray was published in *DESIGN* last month; the pictures and facts in these pages show how the policy is working out in practice.

Whitehead's commission work from outside designers for the sake of freshness of approach, but their own design staff, under the chief designer, Stephen Richardson, has increased in numbers and a new experimental weaving section has been set up under control of the designing and merchandising company. Complete written production specifications are issued from this design unit and all possible technical snags eliminated before an order is placed on the production units, thus eliminating that interference with smooth production flow which has made changes in design anathema to so many bulk-production units.

The firm believes that in the outside designer technical knowledge is of secondary importance, since he cannot know as much about their particular plant and technical resources as their own staff. "It is in the skill with which we modify in our own studio the original designs which we buy from first-class artists all over the world that we are judged."



Screen prints designed by Neville Walters (above) and Jacqueline Groag (on facing page). Both fabrics are mercerised all-cotton sateens, by Whitehead's

ED

ed in  
these  
actice.  
design-  
their  
ephen  
w ex-  
r com-  
pany.  
issued  
snags  
uction  
smooth  
design

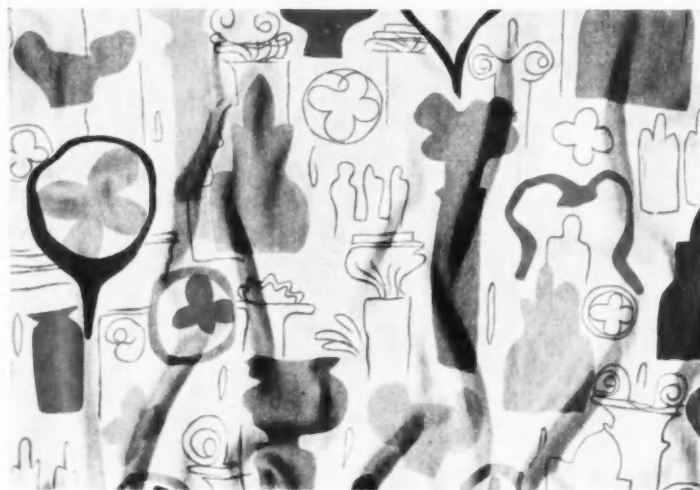
signer  
, since  
plant  
"It is  
studio  
t-class



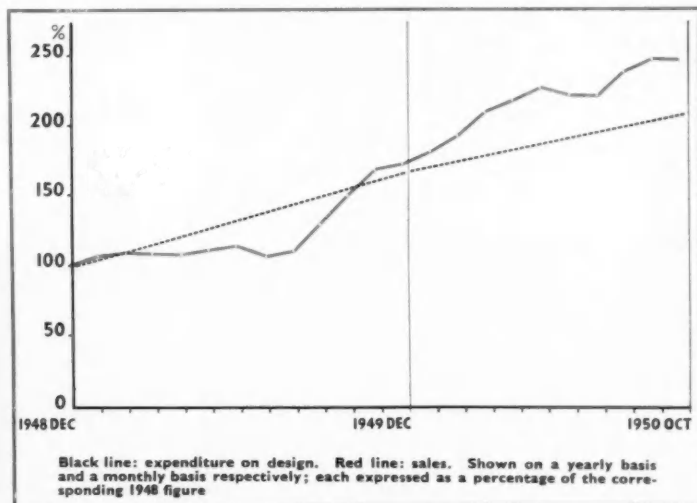
PREMISES AS WELL AS PRODUCTS of Whitehead's already reflect John Murray's influence. Window-boxes make bright spots of colour against the grey background of Rossendale stone. The use of colour on machines is growing. And, most conspicuously, this new weaving shed at Lower Mill, Rawtenstall, has been built to Mr Murray's design



LIKE MOST LANCASHIRE cotton manufacturers, Whitehead's buy many of their textile designs from French studios. The Paris designers, they say, take the trouble to go to Lancashire with their new designs, instead of sitting at home and waiting for clients to go to them, as many of their counterparts in London do. Examples shown here and on facing page are, however, British—originally commissioned by the Rayon Design Centre (illustrated, in their original form, in Rayon and Design, No 2) and only slightly modified for production in cotton by D. Whitehead Ltd



IN ANY BUSINESS, the conditions that make good design possible are even more important than individual good designs. In Whitehead's, the stage was set by the appointment of J. Clifford Whittaker as chairman and managing director when the public company was formed in 1947. A member of the North Regional Council of the BBC and the guiding hand in local musical and dramatic societies, Mr Whittaker's interest in design is not solely financial; though from a lifelong association with the Whitehead business he believes that good design pays dividends



DESIGN EXPENDITURE has increased, but sales have increased also, since a more progressive design policy was adopted

## Swiss telephones are efficient and unassuming in design

SWISS TELEPHONE EQUIPMENT, or at least that part of it which the public sees, shows the unfailing attention to detail which was once said to be the mark of genius, and is the basis of sound industrial design.

There are several types of call-box; they vary partly in accordance with age and partly according to site. The free-standing kiosks are usually built on a square plan, as our own are, but those which are associated with other buildings have a curved front with a sliding door which rolls very easily on an arc of a circle. This type is less likely to start a pincer movement than the usual folding door.

The light is switched on by a floor switch as the caller enters the box. On the wall is an alphabetical list of Swiss telephone exchanges, on aluminium sheets, giving the price of each call and the prefixes for dialling purposes. (All exchanges in Switzerland can be dialled direct.) In addition, the numbers of several services, such as maintenance, enquiries and police, are given on the same sheet. Other necessary notices are printed on aluminium plaques in French, German

and Italian. Also on the wall is a large sheet of ground glass for the use of those people who cannot resist the temptation to scribble on the walls of telephone boxes.

A complete set of Swiss telephone directories is provided in each box: these are held in a metal clasp and pivoted on a horizontal rail, from which they hang when not in use; for use, the volume required can be turned up and easily opened. No directory can get out of place or be taken away.

As for the telephone itself, the standard Swiss type has the great merit of having no Button B; if no reply is obtained, the money is automatically returned when the receiver is replaced. Autelca, the manufacturers of the instrument illustrated, have developed an improved instrument which accepts a mixture of coins of different values all dropped into the same slot, but the model in current use has three slots (at the top of the instrument) for three different coins. The hand-microphone is well shaped and its position at the side avoids the twist of the wrist which is required by our top-positioning.

H. L.



One of the standard patterns of Swiss telephone kiosk. It could scarcely be more unassuming in design



Automatic post office—with letter-box, slot machines delivering stamps and stamped postcards, and two telephone kiosks

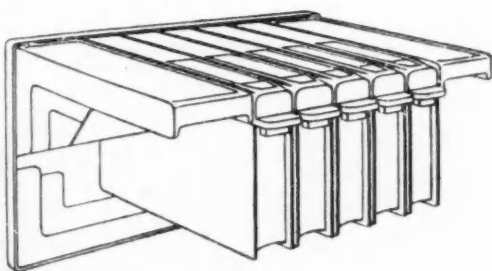
sign

ground  
sist the  
boxes.  
is pro-  
asp and  
y hang  
can be  
get out

iss type  
no reply  
ed when  
urers of  
an im-  
coins of  
but the  
p of the  
e hand-  
the side  
by our  
H. L.



**SWISS CALL-BOX TELEPHONE, CURRENT MODEL:** Like the corresponding British instruments, this has three slots to take three different coins, so that local or long distance calls can be made. The photograph on right suggests that the clean lines of the housing have been achieved without any waste of space underneath it



**DIRECTORY HOLDER:** One of several *Tempo* models by Terag AG, of Lucerne, this is of stout construction, suitable for use in telephone boxes in hotels, cafés and other public places. Other models are fitted into desks, tables, bookshelves. They all work on the same principle: the books are pivoted about a central horizontal rail and the required volume is swung up into position for opening



**HOUSE TELEPHONES,** as well as Post Office telephones, in Switzerland show a high standard of design. Examples illustrated on right are by Hasler AG of Berne. They are two from a wide range of instruments in different sizes for different numbers of lines. Dial, press-buttons and signal lights are placed at a convenient angle for ease of operation. A coiled cable is used to prevent the flex from becoming knotted. The finish of the main housing is perhaps open to criticism because it gives a slightly rough surface which in time is likely to harbour dirt or grease



nes deliver  
hone kios

## New design after 23 years

*Latest Courtier stove has disappearing doors*

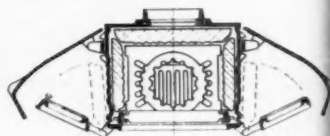
AFTER 23 YEARS' production without major changes in design, the Courtier solid-fuel stove must surely rank as a veteran in its field. In a new model, changes have now been made in construction, with drastic changes in appearance.

Most makes of stove in production today can be used with the doors open or closed, but in many models, their smoke-blackened inner surfaces are exposed to view when they are open. In the Courtier 5M the side panels are hinged and the doors fold back, out of sight and out of the way, behind them. The overall width is only 32 inches when the panels are open to their fullest extent (as in the diagram on right).

Fuel consumption of this model is about a hundredweight a week, and it will stay alight for ten hours or more without attention.



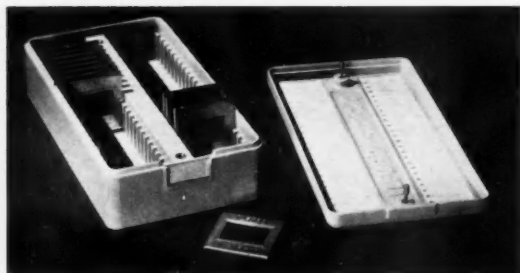
Old and new models of the Courtier stove are shown on left and above, respectively. Plan view, below, shows how the fire-doors of the new model fold away behind hinged side panels. Manufacturers (and designers) are Mitchell, Russell and Co Ltd, Bonnybridge, Scotland



## Plastic mouldings for two manufacturers

New examples of plastic containers, below, are for miniature film slides and toilet preparations. The Ilford slide box takes 50 slides in two rows of 25 each. The lid, when in position, holds them firmly on to rubber seatings; it is secured by two captive screws which en-

gage in bushes in the box. The base is recessed so that a number of cabinets can be stacked one above the other. The white container shown, in urea, costs 22s 6d—half-a-crown more than the same pattern in black phenol-formaldehyde.



This plastic storage cabinet for film slides, marketed by Ilford Ltd, is manufactured by Lorival Plastics. A black version is also available



New packs for Cussons' shaving soap (left) and solid brilliantine (right) are made by Universal Metal Products Ltd, using Beetle moulding powder

stove  
tively.  
fire-  
behind  
s (and  
nd Co

assons'  
d solid  
house  
badge  
rm of a  
esigns,  
in the  
rasting  
against

lliantine  
d, using

umber 25



## Designed together: product, pack, print

This oscillating fan has been produced by H. Frost and Co Ltd, Walsall—with an eye to export requirements. It is powered by an induction motor which is very quiet-running and consumes no more current than is needed to light a small living-room (70 watts). It is stated that air movement can be discerned 20 feet away on a 90-degree arc of oscillation.

An approximately triangular base (in-

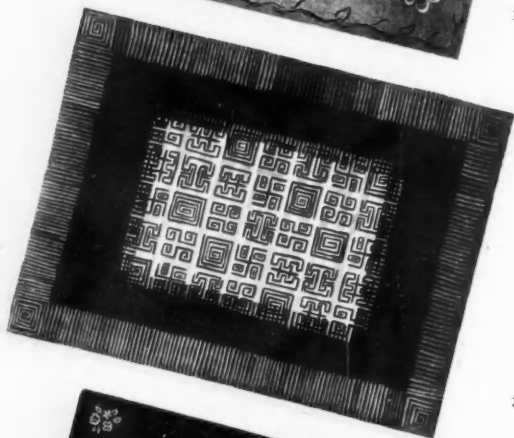
stead of the more usual circular type) provides the maximum of stability, with widely-spaced rubber feet. The base and pillar were originally designed as iron castings, with a presswork motor housing, but the volume of demand for the fans soon justified expenditure on die-casting tools, and die-cast light-alloy components were substituted, reducing both the time required for machining

and the weight of the fan—with a consequent saving in freight cost, passed on to the overseas purchaser.

The styling of the Frost fan was developed under the guidance of Roy F. Perkins, the firm's staff industrial designer at the time (now with Scott-Ashford Associates). The standard finish is green enamel, with electrolytically brightened and anodised blades. The fan is marketed in a carton whose label, together with the catalogue and instruction leaflet, has been designed in matching style.



1



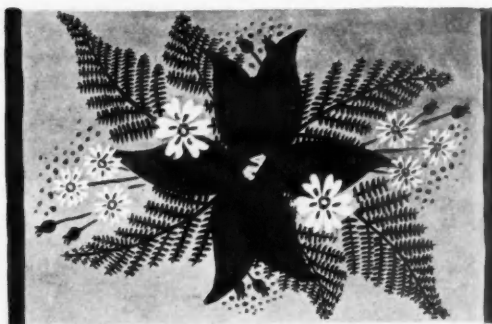
2



3



4



5

## Standard of carpet design is criticised

*"Among the younger competitors the entries often showed a healthy desire to break new ground but they . . . lacked awareness of manufacturing limitations."*

*"With the more experienced competitors . . . the originality so praiseworthy among the student entry was lacking, and designs tended to echo the out-moded patterns of yesteryear."*

THESE COMMENTS are quoted from the judges' report on the twelfth carpet design competition organised by *Furnishing* magazine. They are the obverse and reverse of a rather gloomy picture, for the judges considered it obvious that "the majority of younger designers are . . . handicapped by inadequate instruction"; and for the experienced designers their further comment was that they showed little appreciation of good colour. "Many [of their designs] were, in fact, dismal. . . . Others had crude, garish colourings which, if turned into cloth, would have appeared outlandish."

The report is the more interesting because lack of technical knowledge in young designers and lack of originality in old ones are not confined to the carpet industry. The judges suggested that the schools should seriously consider whether their instructional methods are efficient; manufacturers would be willing to advise if called upon to do so.

*Some winning and commended entries in sections for Wilton (2, 4) and Axminster (3) carpets, and Axminster rugs (1, 5). Designers: 1 Raymond P. Tuck, Halifax; 2 Mary Barker, London; 3 Allan M. Sim, Elderslie; 4 S. Richardson, Manchester; 5 Mary Barker*

# Where craftsmen set the pace in furniture design



Teak chair with drop-in seat. Designed by Hans J. Wegner, made by Johannes Hansen

*Report from Denmark by Alec Gardner-Medwin*  
Industrial Officer (Furniture), Council of Industrial Design

IT IS OFTEN, and rightly, asserted that exhibitions showing hand-made furniture by cabinetmakers should eventually influence the design of machine-made and mass-produced furniture—the work of the cabinetmaker becoming, in such cases, the inspiration of the manufacturer. Whereas this state of affairs can hardly be said to exist in this country, the annual cabinetmakers' exhibitions in Copenhagen have a real influence on Danish manufacturers. How does this come about? Why should the Danish exhibitions reveal interesting developments while our own exhibitions of handcraft furniture have shown little change since the beginning of the century?

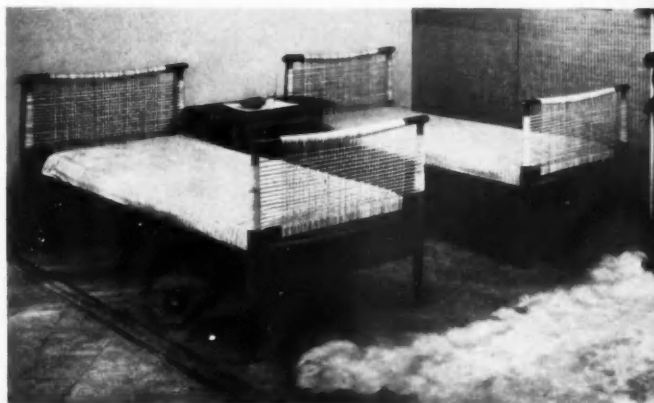
One reason is, apparently, that even the most famous of Danish cabinetmakers will work in co-operation with a designer. The designer (*arkitekt*) has generally had four years' training in a cabinetmaker's shop before he is entitled to enter a school of design: an extremely significant fact. When he designs for a cabinetmaker he has in mind that his design—if it is technically suitable—may later be considered for machine production. The illustrations here are from last year's cabinetmakers' exhibition; in a year or so's time the influence of some of these pieces will be seen in Danish furniture sold at prices within reach of the general public—a right and healthy situation.

Of the furniture that is available to the average citizen today in Copenhagen, one gets a fair impression

by visiting the large stores and smaller shops. When one compares the level of prices with those of our Utility furniture in this country, it is found that, generally speaking, the two are surprisingly close—except for upholstery, which is a little cheaper in this country.

One sees many machine- and hand-made pieces which appear to have their roots in English eighteenth-century furniture. Danish designers have made a profound study of our domestic furniture of that period and found inspiration in it.

One of the most influential retail organisations in Denmark is the Danish Co-operative. Their shops sell only one kind of furniture—contemporary: so sincerely do they believe in it that they make no compromise. The furniture is economically designed, pleasant to look at, extremely workable, and reason-



In Denmark as in many other countries, cane is coming back into favour. In these two beds, the design of the framework by Arkitekt Vedel-Rieper is as agreeable as the high standard of workmanship. Made by master cabinetmaker P. Nielsen



*An example of the simple chair, originally craftsman-made, which could easily be factory-produced. In ash and teak, with seat and back covered in leather. The seat is cradled in the frame rather than made integral with it—a satisfactory way of using two different materials*

## WHERE CRAFTSMEN SET THE PACE IN FURNITURE DESIGN *continued*

able in price. Until very recently, the Co-ops. had the greatest difficulty in putting over contemporary design, but today their factories are unable to cope with the demand.

The Magasin du Nord, a department store with a very large furniture section, sells almost entirely contemporary furniture; Illum's furnishing shop offers a very wide selection of machine-made furniture, upholstery, textiles, wallpapers and pottery, all contemporary in design. Den Permanente exhibits and sells hand-made furniture and furnishings which show a very high standard of—again—contemporary design. This outlet for the handcraftsman's work has a great influence on the public and their appreciation of good design.

It is not, however, the wide selection that impresses one most but the confidence and lack of compromise shown by these and similar shops. The managements believe, as do the salesmen, that contemporary

*Below left is an exhibit which roused much interest at the 1950 Danish Cabinetmakers' Exhibition—a hunting lodge furnished in oak and leather. The tension of the chair seats and backs can be adjusted by the straps. Designed by Børge Mogensen, manufactured by Erhard Rasmussen*

*Below: recent designs by Finn Juhl. In this chair again the seat-and-back unit is separate from the frame, "sitting" in a cradle. The couch (in our correspondent's opinion, not wholly successful) is reminiscent of Juhl's earlier sculptured shapes. Made by Niels Vodder*





*It is not difficult to recognise the eighteenth-century English ancestry of this rose-wood writing desk—designed and made by Jacob Kjaer, who is considered by many to be the finest Danish cabinet-maker. In Kjaer's chair, right, the arms continue as a rail round the back, and (as in the designs by Mogensen and Jühl opposite) the upholstered back and seat drop into the frame*



furniture is good furniture for Danish homes; it is not a case of persuasion, but of realisation.

There is a good market for well-designed contemporary furniture in Denmark today, which was not always there. There is a similar potential market in this country for our own contemporary furniture—yet to be fully exploited.

*Below: this resting chair, in oak and cane, is not so stylised as at first it might appear. Quite apart from the clean lines, it offers unusual comfort—thanks to many months of experiment and model-making before the designer (Hans J. Wegner) was satisfied. The chair folds almost flat, when required, for storage. Made by Johannes Hansen: compare the equally comfortable small chair by the same designer and manufacturer which is illustrated at the top of page 25*

1950  
finished  
backs  
ensen,

in the  
" in a  
wholly  
shapes.

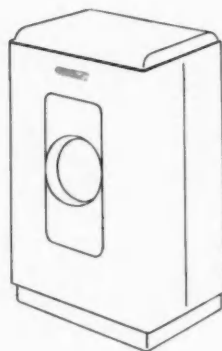
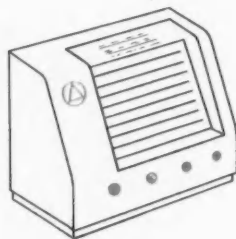
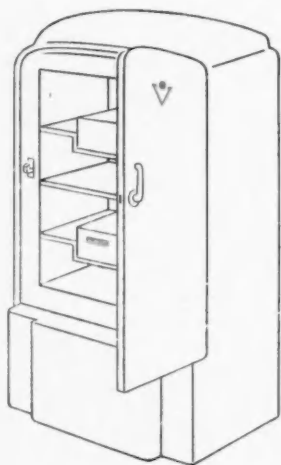
# 3

## *dimensional Plastic Badges & Name-plates*

*...the finishing touch to a quality product*

*Wilnot Breedon three-dimensional insignia are moulded, in apparent relief but with a smooth top surface, in clear acrylic plastic. There is considerable freedom as to the size, shape and design in which they can be made and there is a wide choice of colours and textures, including specular and tinted metal. They are light in weight and inexpensive.*

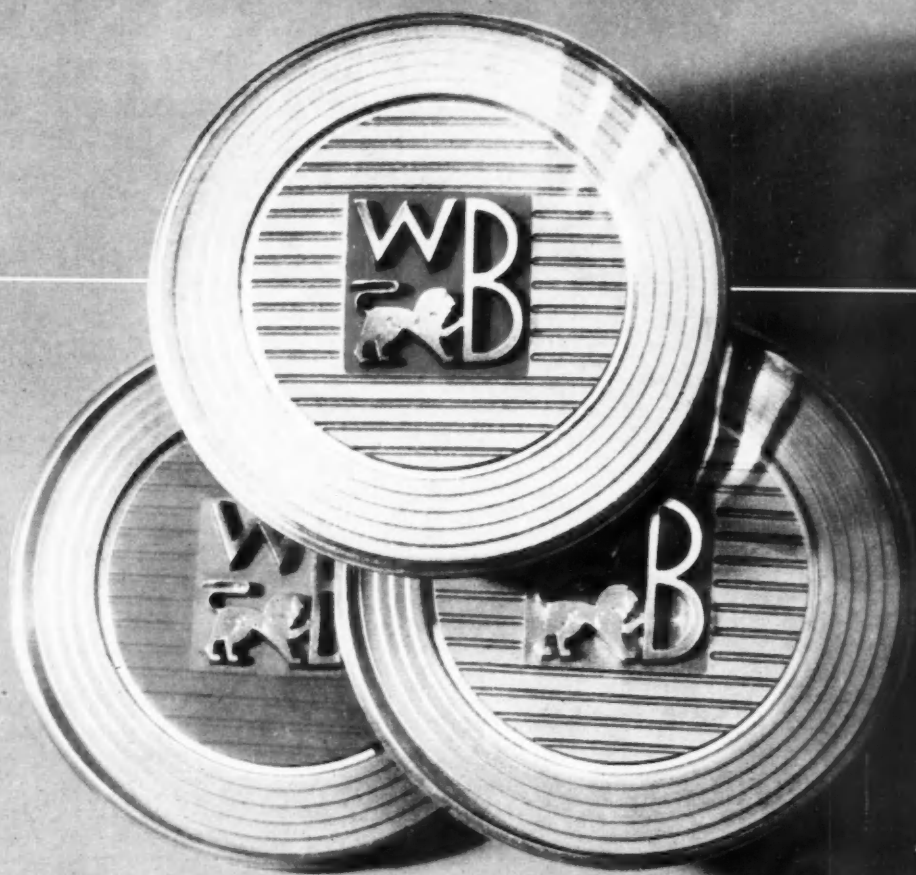
*Here is an entirely new medium - attractive, versatile, practical - available to the Manufacturer, or his Industrial Designer, with which to add the final touch to a quality product.*



WILNOT BREEDEN LTD AMINGTON ROAD, BIRMINGHAM, 25.







*3-dimensional Plastics*  
*by*

WILMOT BREEDEN LTD

# INDUSTRIAL DESIGN ABSTRACTS

## A digest of recent articles and books on design

**Aircraft:** "A Backward-Facing Seat Investigation." A report by the US Air Force Transport Command into the safety advantages of rearward seating and of passengers' reactions to this form of seating. Given proper explanation, passengers readily accept the backward-facing seat, and have the advantage of better vision. Cabin windows should be larger to serve as emergency escape hatches. *Aircraft Engineering*, December 1950. (*Mechanical Engineering*, Easton, Penn., November, reports on a new type of backward-facing seat in aluminium sheet and foam rubber, delivered to the US Air Forces.)

**Cars:** "Symbols and Signatures." The design of nameplates for mounting on the side of the bonnet. *Art News and Review*, 4 November 1950.

**Finishes:** "Kawneer enamels Aluminium for Profit." Reference is made to a method of producing enamelled aluminium architectural panels, which

can be easily cut to shapes and sizes on the job. The metal can be re-formed after enamelling to reasonably complicated angles. A variety of colours can be produced. Possible uses considered: automatic machines, kitchen-ware, vehicles, boats. *Ceramic Industry*, Chicago, November 1950.

**Furnishing:** "Institute of Contemporary Arts." A detailed and illustrated description of the special furniture and fittings used in the new London headquarters, 17-18 Dover Street, W1. Most of it was made by Neil Morris of Glasgow in collaboration with architects Jane Drew and Maxwell Fry. Furniture for members' rooms and for the exhibition gallery is included. The aim of the Institute is to encourage collaboration between the various arts. *The Cabinet-maker*, 16 December 1950.

**Furniture:** The Shoreditch Public Library, 236 Kingsland Road, London E2, has issued a catalogue (*free*) of its collection of books on the furniture and allied trades. Shoreditch is a home of the furniture industry and its collection of books is surpassed only by the collections in the British Museum and the Victoria and Albert Museum, in both of which institutions books may be used for reference purposes only. The Shoreditch collection is the only collection of its kind available for home reading purposes. The books represented may be borrowed free of charge by readers from any part of the country, since tickets issued by any public library authority are accepted for use in the borough.

**Furniture:** "Mr Clegg attacks furniture design." At a Furniture Development Council Conference, the Chief Education Officer, West Riding, pointed out that the majority of technical classes for the furniture industry concentrate too much on craft work as against machine production. He thought one of the best methods of training the child was to see that every object used at school was well designed. *Furniture Record*, 10 November 1950.

**General:** "Danske Turistvarer," by Arne E. Holm. Nine years ago the Danes initiated a scheme to improve the

standard of their souvenirs. Those which were considered of a sufficiently high standard were called "Tourist Wares" and bore an official stamp to guarantee their quality. There are now 3,000 articles listed. *Bonytt*, Oslo, October 1950.

**General:** "Industrial Design and its Place in Australian Industry." The main points are given of a memorandum submitted by the Australian Society of Designers for Industry to the Minister for National Development. The state of industrial design in Australia is compared with that in England 15 years ago, and the aim proposed is to lift the level of Australian design, within a reasonable time, "to that of England or its other competitors." To do this, the formation of a Commonwealth Design Secretariat is proposed, on the lines of the Council of Industrial Design. Australian manufacturers are asked to send candid comments on the memorandum. *Industrial Victoria*, Melbourne, September 1950.

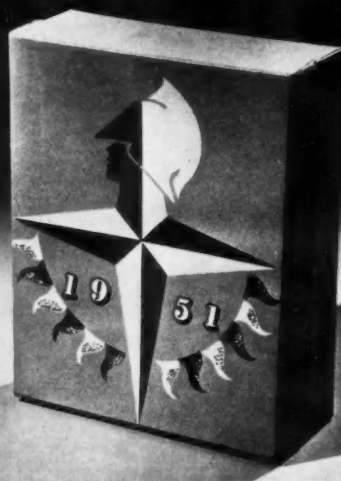
**Interior Decoration:** "Naturalism is the Core of the Emerging American Style." Illustrations of colour schemes, fabrics, furniture and construction materials show how Edward Wormley, in a new group of furniture for the Dunbar Furniture Company, lets the materials show their inherent qualities. *House Beautiful*, New York, Nov. 1950.

**Leather Goods:** "A Report on the Market for Footwear and Leather Goods in Northern and Southern Rhodesia." *Export Outlook*, August-September 1950.

**Lighting:** "What Do You Look for in a Lighting Fitting?" by Richard Freeth. Electric lighting is reaching maturity, and the separate fitting as a source of light is on its way out. Lighting as an integral part of the structure is, however, still in the future; in the meantime, the author considers, the appearance of lighting fittings is becoming more and more irrational. Table lamps on the "study lamp" principle are better than the decapitated egg-shaped metal shell popular today. The latter design gives a harshly contrasted light to a limited area only, and as a pendant fitting has all the faults of the old alabaster bowl. It is an example of a fitting that looks more efficient than it is. *Electrical and Radio Trading*, October 1950.

**Machinery:** "Styling Trends," by David Painter. "Today a streamlined product is as dated as the Empress Eugénie hat, except where the shape is justified by function." Streamlined designs, though often offensive in themselves when not dictated by necessity,

*Festival of Britain symbol is reproduced in full colour on the rigid box, below, by W. and M. Boxmakers Ltd, Leeds. Inside, the flyleaf carries a photograph of the South Bank exhibition site. (Illustration from Sales Appeal, November-December 1950)*



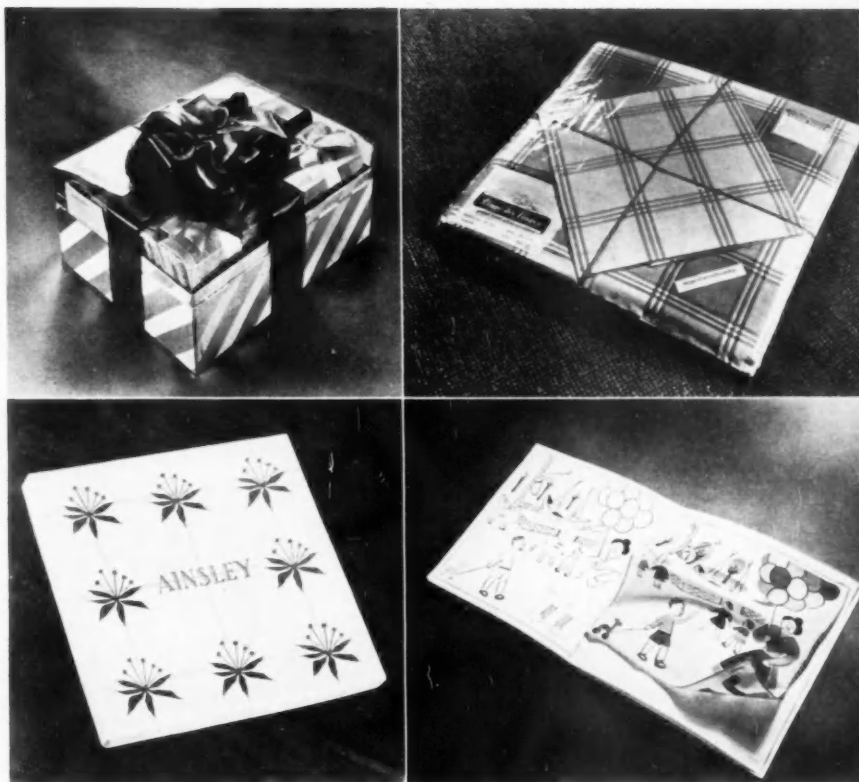
brought about a minor revolution in designing with some thought for appearance. The resultant trend towards a clean and direct approach is shown in an analysis of seven illustrations: a portable electric drill; an electric soldering iron; a home-workshop band saw; a hand dryer; an electric timing clock; an oscillating fan; and a projector housing and pedestal. *Machine Design*, Cleveland, Ohio, November 1950.

**Packaging:** Sir Raymond Streat, CBE, Chairman of the Cotton Board, explains the reasons which led the Colour, Design and Style Centre, Manchester, to hold an exhibition of "Ideas for Textile Packaging and Presentation." The American Management Association's packaging section had a great influence in the rapid development of packaging in the States and the lessons of its activities could usefully be studied in this country, even though some British achievements are already "very gratifying." Suggestions for exhibition were requested from SIA members, box-makers, makers of packaging materials, advertising practitioners, and young textile designers who might have worthwhile views on the presentation of the fabrics they designed. (Leaflet issued by the Cotton Board Colour Design and Style Centre, December 1950.)

**Printing:** "Where the Printer Stands in Relation to Industrial Design," by James Shand. Much printing is of a standardised character, and "only one new job in ten . . . requires the attention of the professional designer." The average number of jobs undertaken by the printer in a year (estimated at 3,000) is too great to be kept under constant control by a design staff. Design cannot be applied to the printing trade from outside except in terms of special designing for individual jobs; the printer should therefore encourage designers to see more of the practical work in printing establishments. *The British Printer*, November-December 1950.

**Railways:** "Les Voitures Fautails," by M. Rimbaud. The Fench Railways are experimenting, in two carriages, with armchairs of extensible type for night travel, based on models from the USA. The article, with diagrams, gives technical details. *Revue Générale des Chemins de Fer*, Paris, October 1950.

**Street Furniture:** "Man made America." Special issue includes several pages showing American lamp standards, mail-boxes, parking meters, bus-stops, etc, with critical commentary. *Architectural Review*, December 1950.



From three countries: textile packages recently shown at the Colour Design and Style Centre, Manchester. Top left, luxury pack for Cannon towels (USA); silver and grey striped, with scarlet ribbon, trimmed with roses. The lid is transparent. Bottom left, a suggestion by Alan Hillson, made up by Hugh Stevenson and Sons Ltd (British). Right, tablecloth and six napkins in transparent film wrapper; and a child's painting-book with a handkerchief on one side of every double-page opening (both French). (Illustrations from leaflet noted in column 1)

## NEW BOOKS

*Type in Action*, by Herbert Jones (Sidgwick & Jackson Ltd, 8s 6d). Revised edition of a book which first appeared in 1938. To old readers, many of the illustrations will be familiar. The text has been revised and completely reset.

*Contemporary Jewellery and Silver Design*, by E. D. S. Bradford (Heywood & Co Ltd, £1 10s). A lavish, mainly pictorial, book. Illustrations were chosen and the book designed by Christopher Greaves, MSA.

*What is Modern Design?* by Edgar Kaufmann, Jr. (Museum of Modern Art, New York.)

*English Interior Decoration, 1500 to 1830*, by Margaret Jourdain (Batsford, £3 3s).

*Trade Marks and . . . Designs*, by Christopher G. A. Yate Johnson (Johnsons,

10 Stafford Street, Edinburgh, 2s 6d). Reprint of a presidential address to the Royal Scottish Society of Arts.

*Science for Printers*, by Leslie G. Luker, BSc (Chas. Griffin and Co Ltd, 17s). Expanded from a series of articles originally published in *The British Printer*. *Progress in the Rural Crafts* (annual report 1949-50: Rural Industries Bureau, 6d).

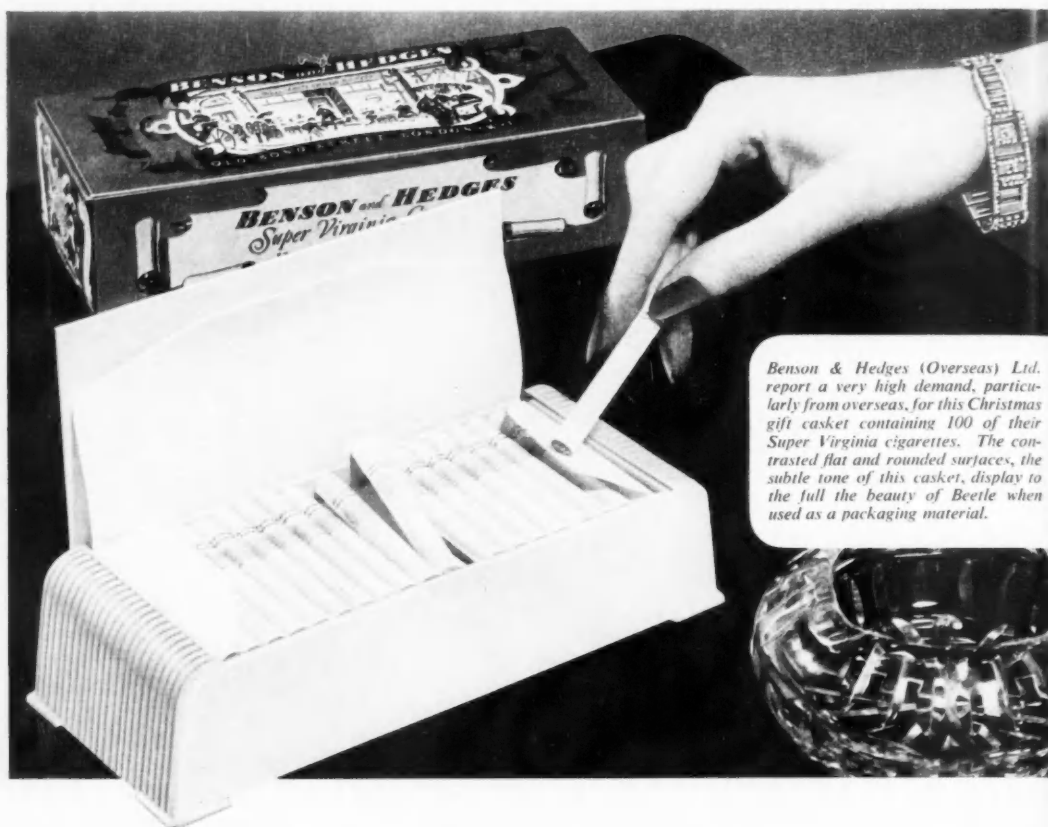
*Finishing Handbook and Directory 1951*, edited by W. J. Roberts (Sawell Publications Ltd, 10s).

*Horseless Carriage: the Motor-car in England*, by L. T. C. Rolt (Constable, 20s).

*Diesel Locomotives* (Anglo-American Council on Productivity, 3s).

*Leather Braiding*, by Bruce Grant (Putnam, 18s).

More new books: pp 3 and 33



Benson & Hedges (Overseas) Ltd. report a very high demand, particularly from overseas, for this Christmas gift casket containing 100 of their Super Virginia cigarettes. The contrasted flat and rounded surfaces, the subtle tone of this casket, display to the full the beauty of Beetle when used as a packaging material.

"Only the best will do" is the slogan of Benson & Hedges Ltd. This means they chose Beetle moulding powder for their cigarette casket in order to ensure the highest standard.

A container made from Beetle or Scarab moulding powder meets with immediate approval by virtue of its rigidity, and its sound workmanlike strength. You admire the smoothness of its contours and the pleasant texture of its surface. But above all you appreciate its colour. The colour possibilities of Beetle and Scarab are unlimited. Beetle offers a choice of translucent, semi-translucent and opaque colours — from pure primaries to the softest of pastel shades. Scarab, more economical, is also made nowadays in a range of attractive pastel shades.

Write for our Technical Leaflets Nos. MP. 1 - 8 or call in the B.I.P. Technical Service to co-operate with your designer and help in choosing the right material to ensure the best results.

Beetle and Scarab Standard Moulding Powders conform to BS. 1322.

## BEETLE AND SCARAB

AMINOPLASTIC MOULDING POWDERS



Distributed by **THE BEETLE PRODUCTS CO. LTD.** 1 Argyll Street, London, W.1

BEETLE and SCARAB are trade marks registered in Great Britain and in most countries of the world.

## Shops in Germany—and a museum in Shoreditch

**Ladenbauten**, by Alexander Koch, reviewed by HOPE LOVELL

POST-WAR DEVELOPMENTS in shop design, with particular reference to the needs of Germany, are dealt with in an interesting publication from Stuttgart: *Ladenbauten*, by Alexander Koch, the publisher of *Architektur und Wohnform*. The book covers in plans and pictures the three aspects of shop design—architecture, interiors and window display; and takes its examples from America, Switzerland, Italy and Germany, with Germany recorded on roughly half of the 128 pages and America taking three-fifths of the remainder. One regrets that the choice of countries is so limited, but it has been determined by the need to keep strictly to examples that will stimulate ideas appropriate to conditions in Germany. This, too, explains the virtual omission from the American scene of the multiple store or the self-service shop.

In fact, few of the shops illustrated attempt to deal with the problems of large-scale selling, dealing with masses of people and a rapid turnover of goods. The interiors shown are mainly those of the small exclusive speciality shop. They show a tendency to regard the shop as a reception-room; sometimes even it settles down frankly into being a drawing-room, in which one savours the luxury that has departed from the home. As Mr Koch says, the shop has become the expression of the culture of our times. In its outward appearance, it dictates the looks of our city thoroughfares. In its interior, by the removal of all but the minimum storage from the selling-space, it can provide a pleasing environment for the consumer.

In the photographs, interesting items of equipment can be noted. Many of the shops show an original use of space, breaking up even small rooms into different areas while retaining a sense of spaciousness. There are also unusual treatments of stairs leading to other floors. The beautiful typewriter shops of Milan are included—before which Transatlantic businessmen have been known to stand awed by the respect and showmanship given to an engineered product less mighty than the automobile.

The window displays illustrated are mainly German—in many instances, modern still-lives with their compelling yet dreamlike incongruity. An umbrella roosts in a birdcage; hands come from the clouds to catch cosmetics to

heaven; from draped tweeds an African mask and shield menace window-gazers.

**Museum Adventure**, by Molly Harrison (University of London Press, 8s 6d) reviewed by GORDON RUSSELL

I HAVE WATCHED Molly Harrison's work at the Geffrye Museum with great interest for some years now. When I heard that she had set down her experience, I had no doubt at all that it would be both lively and stimulating reading. I was not disappointed. The first and most astonishing thing about the Geffrye is that ways and means have to be found, regrettably but tactfully, of keeping people out lest it becomes impossible for those inside to see anything at all! How many museums are thronged with children who come voluntarily day after day in holiday times?

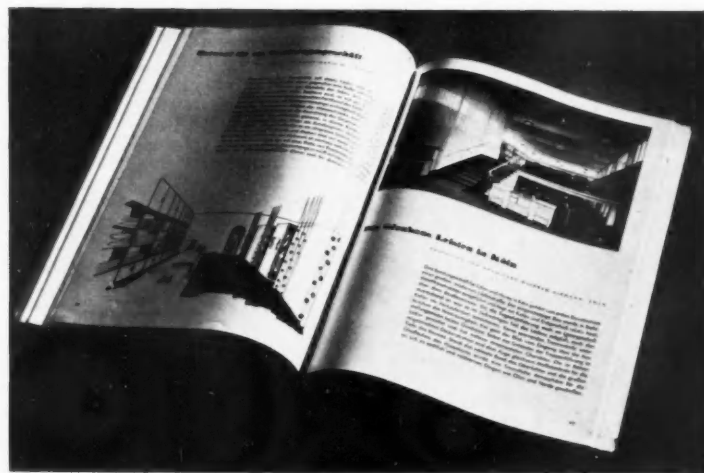
The Geffrye has certain considerable assets beside its curator. In the first place, it is small. The building is quite delightful and has real trees in front of it. As it is set in the middle of a sordid area, it must appear, even to those to whom architecture means nothing, as a delicious oasis. It is reasonably well-lighted inside and houses quite a comprehensive small collection of furniture, etc. It is in the middle of Shoreditch, at

one time a proud furniture producing centre; it is still a centre of furniture production.

The stage, therefore, was set for an educational experiment of the kind Mrs Harrison describes; but how many people would have sensed the possibilities? Briefly, her idea was to make the Museum a friendly centre and to encourage adults and children to dig out information for themselves by means of cards, models, puzzles and so on. They were asked what sort of legs a chair with this back would be likely to have, and what sort of dress a lady would have worn at the time it was made, and what would she have used to cook with. . . . It was fun, and ended by their asking for books to read about the century in question. It helped them to think about their own future furnishing problems, and gave them a feeling for quality which Shoreditch cannot be said to inspire by itself. It led to the setting-up of a studio so that bouts of such research work could be balanced, as they should be, with some form of personal expression—drawing, painting, sculpture, pottery. Here again quality was stressed.

If we could set up such centres everywhere we could build a better and fairer England in a generation, if we could find teachers of the same calibre.

*The new German book on shops, Ladenbauten, is now in the Council of Industrial Design Library. Typical pages, below, illustrate showrooms for textiles (left) and electric cookers (right)*



# Notebook

## From Rhodesia

Last year a fabric design competition was held in Salisbury (Southern Rhodesia) to discover the colours, motifs and patterns that appealed to local taste. The competition was sponsored by the London textile firm of Gayonnes Ltd, which had for some time realised that English colourings and flowers were not always acceptable in export markets, and found that they were tending to re-colour bunches of English flowers rather than use native flowers—with their own bright colourings—in fabric designs.

The competition, which was open to all, was judged by a local committee on a basis of aesthetic appeal without special regard to the technical requirements of textile printing. The prize was awarded to a pattern of antique pottery in browns and greys, highlighted in white. Although Gayonnes have had to decide against putting this into production, for technical reasons, they are producing, in the spring, another of the entries. Several more are under consideration, and they feel that the experiment has been well worth while.



In Southern Rhodesia, Mrs G. Macdonald designed this fabric for Gayonnes' competition. Colours are brown and Prussian blue

## Fig 1, Fig 2

The round drums containing Chinese figs, which for many years have been prominent in winter shop-window displays, may be old-fashioned but they have their virtues. Their shape and texture give them a character of their own, distinguishing them from more sophisticated packages of more recent introduction.

Recently, one of the big packers of figs deserted the old type of drum in favour of a flat cardboard box printed with an imitation wood grain. We were glad to see that the technical Press was not uncritical in its acceptance of the change. "This redesigned pack lacks the appeal of the original wooden drum," said *Advertising and Marketing Review*; and *Sales Appeal* commented: "We doubt if the new carton is so exciting to pull out of that bulging stocking as the old wooden drum."

## Half-century

Every print-user in Britain today is indebted, directly or indirectly, to the enterprise of the Monotype Corporation. Its achievements in "Fifty Years of Type-cutting, 1900-1950" have been recorded, under this title, in a special number of the *The Monotype Recorder* (Autumn 1950; 2s 6d). In panels of uniform style, the outstanding Monotype faces of the half-century are reproduced, with a commentary which embodies a good deal of information that will be new to most readers—including, no doubt, many users of Monotype machines.

Here is a record of which any manufacturing concern in any industry might be proud.

## People

The British Standards Institution has appointed H. A. R. Binney, CB, as Director and Secretary in succession to the late Percy Good, CBE. . . . Hubert A. W. Oughton has succeeded the late Sir William Crawford, KBE, as Chairman of W. S. Crawford Ltd. Mr Oughton remains Managing Director of the company. . . . Ashley Havinden, RDI, FSIA, Crawford's art director, has been awarded the OBE "for services to industrial design."

## Opportunities

The International Silk Association is holding a competition for the design of a mark that could be used throughout the world to distinguish silk goods. First prize offered is £350; closing date 1 July next; particulars from the Secretary, Silk and Rayon Users' Association, 49 Park Lane, London W 1.

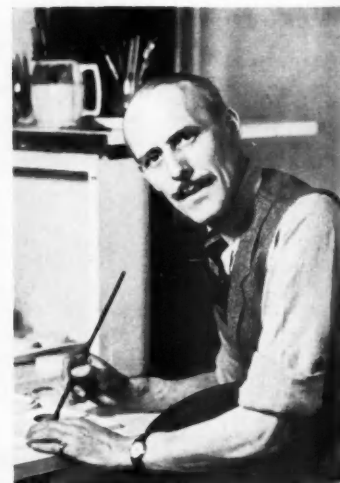
A competition (open to residents of Canada only) has been organised by the National Industrial Design Committee, Ottawa, for the design of "any manufactured object for use in house or garden, or for any accessory to the house itself," made mainly in aluminium or in wood. First prize, \$2,500; closing date 15 March.

## This issue

The display types used on page 3 are Marina Script and Rockwell Shadow—a Stephenson Blake face in the copperplate tradition, for hand composition; and a Monotype face designed in the early 1930's in the slab-serif or Egyptian style, respectively.

Other pages of this issue follow DESIGN's normal style in using Plantin 110 for text with the Perpetua series for headlines (except on this page, which is in Plantin throughout).

Peter Battersby, who drew the motorcycle sketches on p 15, is a very recent Associate of the Royal College of Art. Although he has done drawings for advertising, these are, we believe, Mr Battersby's first published editorial illustrations.



Ashley Havinden, created an OBE in the New Year Honours List, has designed textiles, packaging, booklets, press advertisements, posters; is already an RDI

## Furniture for Special Needs

We carry out complete furnishings and decorations for Hotels, Restaurants, Ships, Town Halls and other public buildings. We can either design complete schemes for interior decoration or work to your architect's plans.

★ Please write for our folder "Furniture for Special Needs".

# HEAL'S

## CONTRACTS LTD



Walnut desk and chair designed by A. J. Milne, M.S.I.A., and made by Heal's for Carnegie Chemicals (Welwyn) Ltd. The left hand pedestal is fitted with tambour, enclosing inter-office telephone and speaker. Right hand drawers are fitted for card index system. The hand microphone has a retractable wire extension.



196 TOTTENHAM COURT ROAD, W.1. TELEPHONE: MUSEUM 1666. TELEGRAMS: FOURPOSTER, RATH, LONDON.



Please write for full particulars to the **ENGINEERS' PHOTO PRINTING DIVISION** or telephone **COLCHESTER 2266**

## Quick

### REPRODUCTION ON THE MASON PLAN PRINTER

Built for fast performance with trouble-free service, the Mason Continuous Plan Printer has taken its rightful place as a leader in the photo printing world. The following characteristics prove the reliability of this beautifully constructed, streamlined machine.

- **FAST** for producing quality prints in quantity at high printing speeds.
- **SIMPLE** to operate with single lever, finger-tip control and minimum manual operation and maintenance.
- **VERSATILE** for reproducing on all Blueprint and Whiteprint materials.
- **TROUBLE-FREE** with automatic, self-aligning and tensioning blanket tracking mechanism.
- **EASY** accessibility to all working parts in less than three minutes.

## E. N. MASON & SONS LTD. Arclight Works, Colchester

And at LONDON, GLASGOW, MANCHESTER and BRISTOL

## CLELAND PACKAGING



... and these qualities are essential in the protection and selling of your product. Be it a small carton to carry a light article or a large display outer to contain dozens, sound planning and careful production will ensure presentation in the best traditions of Industrial Design functionally and visually.

### William W. CLELAND Limited PRINTERS AND BOXMAKERS

STAPLE HOUSE, CHANCERY LANE, LONDON, W.C.2

Phone: Holborn 2521

AND CULLINGTREE FACTORY, BELFAST

# ROWNEY

The House of Rowney, founded 1789, continues to supply to artists and designers the finest colours and materials that can be craftsman-made. Our products can be seen at:  
GEORGE ROWNEY & CO LTD 10 PERCY STREET W1

# ROWNEY

## WALSALL IN WONDERLAND



"The time has come," the Walrus said,  
"To talk of selling things,  
Of seals and sales and striking packs,  
Of acetate and strings,  
And how to build a roaring trade,  
And why a salesman sings."

'Twas Lithembos he had in mind,  
The seals that catch the eye,  
That add the extra touch you need  
To make the public buy.

Lithembos seals are printed or embossed on paper and on metal. Write for free samples and see for yourself their glowing elegance.

**WALSALL LITHOGRAPHIC CO. LTD.**

MIDLAND ROAD, WALSALL

and 29, LUDGATE HILL, LONDON, E.C.4

Illustrations after Sir John Tenniel by permission Walt Disney-Mickey Mouse Ltd



## ELEMENTS OF AN INDUSTRY

In daily speech the word "element" is too often used wrongly or carelessly. "The elements" suggest "the weather", and "elementary" something easy or simple. To men of science, however, an element describes any substance which cannot be split up into a simpler one by ordinary chemical methods. A dictionary definition is that an element is "the simplest known constituent of all compound substances." This recognition is based on a theory first propounded by Robert Boyle, a British chemist, in 1661. In all nature there are only ninety-two of these "Elements". From these are built up every single thing we eat or use or

see. The function of the chemical industry is to discover how to separate elements which in nature exist in a combined form, to find out how they can be made to combine into substances useful to man, and then to evolve methods of making them do so "to order" on a commercial scale.

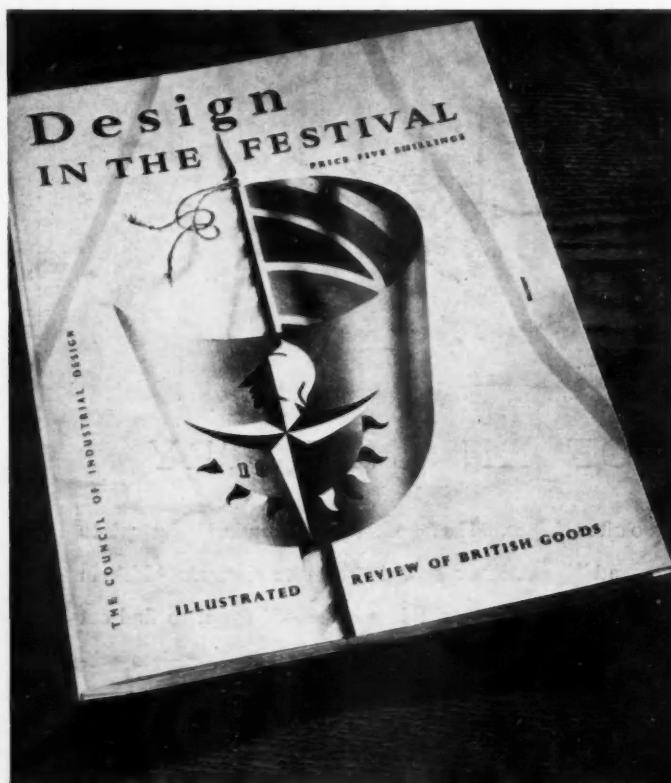
The degree of success which this great industry has attained may be judged from the fact that Imperial Chemical Industries

alone uses 50 or so of the more important of the 92 elements known to science to make no fewer than 12,000 different products.



# Design

## IN THE FESTIVAL



\* Note to Booksellers and Newsagents: Trade inquiries for this limited edition should be addressed to—

P.O. Box No 569, London SE1, or 13a Castle Street, Edinburgh 2

with over 250 illustrations, many in colour, will show you the high standards of design achieved in Britain through a wide range of industries: from ships to shoes, tractors to teapots, wallpaper to wineglasses.

*You will see them all in*

**Design IN THE FESTIVAL**

*Order now from your bookseller or newsagent.*

*Price 5/-*  
POSTAGE EXTRA

Among the contributors to this special Festival publication are:

Gordon Russell, Director, Council of Industrial Design

John Gloag on furniture

Antony Hunt on furnishings

Phyllis Garbutt on domestic appliances

Bernard Hollowood on pottery, glass and silver

Sir Stephen Tallents on entertainment

John Waterer on travel goods

Robin Darwin on souvenirs

James Shand on printing

W. H. Cashmore on farm equipment

A. Whitaker on factory plant

Harold F. Hutchison on transport

PUBLICATION DATE 3 MAY 1951

## Enlarging the market for Good Design

A practical guide for all who buy furniture, especially for those setting up home, is the second edition of

**HOW TO BUY FURNITURE** by Gordon Russell

Completely revised with new illustrations.

Ask your bookseller or newsagent for it now.

Price 1/6d.

POSTAGE EXTRA



L

s, many  
the high  
eved in  
range of  
o shoes,  
paper to

in

TIVAL

bookseller

Price 5-

AGE EXTRA

is special

council of

appliances

ery, glass

ertainment

equipment

report

MAY 1951

urniture



ell Street,